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MONTREAL COMMUNITY PRESS

JUNE 72

Montreal 25¢
beyond 35¢

**CHARITY RIPOFF
DRUG RIPOFF**

MAGICK

JOHN LEE HOOKER

COMMUNITY STUFF

and more...

PHOTO BY BEN LECHTMAN.

Arctml scan 2015

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2 Logos/m.c.p. montreal june 1972

Letter...

Dear Logos Folks,

"All the King's horses and all the King's men..." a little circus spirit, much unthinking and insensitive bureaucracy, volumes of puritanical restrictions, and a total lack of sincerity or imagination make the Douglas Hospital, 1 of our most repressive social institutions.

An institution is by nature a fixed and codified collective behaviour pattern which is resistant to any change. The purpose of the Douglas as an institution is to re-channel the misfits and the freaked-out back into the system, with its narrow, 9 to 5, low-conscious-

ness boredom. (This does not account for those patients who are beyond hope and are just kept alive, in total neglect and too stoned on tranquilizers to rebel or at least resist manipulation). Its theoretical framework is Behaviorist Psychology, which attempts to remove the ailment by removing the symptoms through pills, shock-treatment and conformity to "modern standards of normality". Communication is very rare.

Picture yourself tripping and carted into this place by the cops. They start by signing you in and taking away your clothes so you won't run away (which some of us do anyway, heh heh heh...). They give you a johnnyshirt until you behave. And if you continue to be "good" you get clothes privileges and outdoor privileges and working privileges (all the menial chores at 10¢ an hour), and finally, city privileges (you go out to a movie with the Group, whoopee...). Gradually you find yourself drilled into this routine where any kind of freeing-out and having fun is taboo..., where you are always supervised and denied any responsibility. As a result, patients become institutionalized and totally dependent on the people in white. You are used to spend your hours sitting in the dayroom; dull green rooms with chairs-all-around-the-walls-so-you-can-play-eye-games, a piano, or a TV set; 1940ish functional setting, twice a week, bowling, basketball, and swimming. No balling, no touching other patients, frequent pressures to get a haircut; and locked doors at night, everyone to bed at 12:00p.m.

Granted, some of the rules are necessary to accommodate so many people (like keeping quiet at night) and the different backgrounds, but all the attempts are toward group conformity, not liberation. Occasional freak-outs or even mere disobediences are handled violently when persuasion doesn't succeed right-away, expediency being preferred to save face and avoid upsets.

There is always the threat of an injection if you disobey, and Largactyl morning noon and night.

In a way, it's worse than jail, because they control you biochemically. If you sneak-in some hash, watch you don't giggle or laugh or fool-around 'cause that's looked at suspiciously.

If you ever visit the Douglas, you'll be struck by the low-energy level. It's like a museum. Supposedly, hang-ups go away if you sleep a lot and feel down. Funny thing that the hang-ups re-occur when you take the pills away, and they aren't suppressed. That's why there are so many re-admittance cases.

These are a few examples of repressive methods used to enforce law'n'order on symptoms of the social malaise:

---J., about 17, is given a work therapy in the workshop and has a fight with his pig boss and refuses to go to work on the lathe one morning. Clothes privileges denied for a month.

---An old lady about 70 who thinks I'm her son who died in a concentration camp in Germany comes up to me in the dayroom and strips and stands there. Someone screams "Nurse!" and she's hauled away by force.

---L., 19-20, is on the phone one night a couple of minutes after the ten o'clock phone curfew. Nurse pounds on the door, L. bars himself in, freaks, and the nurses threaten to give him an injection till they negotiate the situation.

---Condescension and compulsory "Good morning" ritual.

---A female patient about 40, Jehova's Witness, refuses to take her pills for religious reasons. They threaten with injection and she runs down the hall and dives head-first thru a cafeteria window.

---The favorite topic of conversation in the dayroom: stifling boredom.

---Upon being re-admitted, I jump from a second storey window to escape. Doctor calls me suicidal and for six weeks I'm confined to a room with three shifts of nurses supervising me twenty-four hours a day for six weeks. Trying to escape that one, I'm tackled by a nurse and given a shot.

---Frequent two-minute Hates: Fed-up patients exchanging verbal violence in the dayroom over petty issues.

---Meetings where patients are exhorted over and over again to follow the rules. All suggestions for changing the rules are cleverly shelved or ignored. Authority relies on the majority's apathy.

Basically, it's like a strict high-school or a factory or a jail, the pattern repeats itself, except it's harder to take when you are a bit flipped and hence more sensitive. Of course, some very straight patients like the little social life and card games and plastic superficiality and consider others sickies and play the game of the authorities to the point of stooling and enforcing the rules, so you gotta watch out for them too. Like anywhere, I guess.

Then you meet among the patients some of the most far-out people you'll ever meet: visionaries, and trippers and beautiful kids. Unfortunately, it's hard to turn-on the staff or doctors to yogas or half-radical ideas like Laing or Maslow or Reich or change the relationships in this little microcosm as a starting point to change society at large.

What could help the situation is not charity groups coming to sing "O Canada" for the patients but lots of really, genuinely healthy freaks volunteering weekly to bring-in a bit of life and solidarity from the outside world.

Venceremos!

C.L.F. (Crazies' Lib.)

The People's Voice

What effect do you think Mayor Drapew has had on Montreal?

Lazio Bratwurst, student: "I don't know man, I just woke up one morning and my hair had all fallen out. Drapew has been doing a really fine job, but the commies must have gotten by him and fluoridated the water or something. Around a week later I started craving for a small mustache and dark heavy glasses."



Denise Tabernacle, restaurant owner: "The Mayor has been doing a wonderful job. I go to all the Expo's baseball games and I have taken an extra job selling LotoQuebec tickets at night so I can really enjoy the '76 Olympics..I buy about 200 Mini-Loto's myself every week, and I've already won a hundred bucks. But I haven't been feeling too well lately, for some reason I never feel like paying the ren. for my restaurant."



Joey Rabonzo, advertising executive: "Well, I think Mr. D. has been working real wonders. I myself am an athlete of sorts, and have started getting in shape for the '76 Olympics in the Pentathlon. I shaved my head so my hair wouldn't get in the way, and grew a mustache so that I could still present a "hip" image. I think that getting rid of the news vending machines was a great step to giving Montreal that "clean" look; and I look forward to the day He'll construct a high, brightly coloured fence around Pointe St. Charles."



"Tripper" Kowalski, unemployed: "This is insane man! Everyday more and more people are even starting to look like him. We've got to do something! Acid in the reservoirs! Blow up the City Hall! Power to the Peo..."



Send questions
for
Dear Youth Clinic
and
info CANADA
to:
Box 455
Montreal
215
Québec

STARTING THIS ISSUE WE ARE ACCEPTING LETTERS FROM ANY OF YOU WHO MIGHT HAVE ANY QUESTIONS CONCERNING MEDICAL AND LEGAL MATTERS OR DEALING WITH ANY OTHER COMMUNITY PROBLEMS. See address on your left.

Dear Youth Clinic,

Last summer I got the scare of my life when I discovered a red rash around the general area of my pubic hair and on the head of my penis (cock). As I did not see any crabs moving around, I began to think it could be Syphilis (Siphylis?). My question is: What's a canker? Because, even though I was glad to find out it was only N.S.U. (Non-Specific Urethritis), I still won't know how to tell the bloody canker when I see it. I mean.. What does it look like? What does it smell like? What does it smell like? How soon after intercourse (fucking) does it appear? Is it hard? Is it purple? I mean... I dare ya' to print this letter!

Yours earnestly,
Avogadro Stheony-
Westmount, Québec.

Avy, baby-

First off, not that you should get complacent or anything, but Syphilis is not very common among we left-wing pinko perverts in Montreal. What the clinic sees a lot is gonorrhea- that little love bug is making its presence felt very strongly- we figure it accounts for a good 25% of all medical problems we see at the clinic. But that's another story.

A syphilis chancre resembles a cold sore- the kind that usually appears on the inside of your mouth when you have a low-grade infection, or a poor diet- and it will appear wherever the infection occurs- so if you are an "oral" man the chancre can appear in the mouth. It is white in colour, and filled with pus. As far as anyone knows, it's tasteless- I mean- who would want to?-, and odorless.

The only way to know if you do have syphilis is by having a blood-test, better known to we para-medics as a VDRL. If you had been infected- a chancre would have appeared between ten and twenty days after contact- usually three weeks. That's when a blood-test would be called for. It's harder to diagnose Syphilis in women, as often the chancre will appear inside the vaginal wall and is consequently invisible to the human eye. Thus if a woman is changing lovers frequently, it's advisable she have at least one routine VDRL a year. I dare ya to print my answer. As the Montreal Star says, "A Nation's Health is a Nation's Wealth"

Para-medically yours,
R.H.

P.S. NSU does not usually appear in a rash around the Pubic hair. Have you been washing your underwear recently?

Dear Youth Clinic,

My gynecologist told me he did a "hanging-drop test on me. I always thought that was some kind of Chinese soup, but I haven't had any Chinese lovers recently. What do you suppose this means?

Lori Lemaris

Listen, you cute little mermaid, you... If he took this test, it was no accident (forgive me). He was probably searching for Trichomonas- a non-venereal infection that is usually transmitted sexually. The doctor took a sample of your discharge, put it on a slide in a salt water solution, and looked for little fish-like parasites swimming around on the slide underneath the microscope; -or possibly from Monilia (Candida Albicans), an infection you get from diabetes, birth control pills, pregnancy, or treatment with antibiotics. More on both these infections upcoming Anyway- rest assured your gynecologist was making no allusions to your taste in race- nor was he making soup.

Para-medically
yours, R.H.

INFO CANADA: LABOUR CODE

• GARY RICHARDS •

Out of the mist of the contents of Canada's New Labour Code, (now before the Standing Committee on Labour, Manpower and Immigration) emerge several facts of day-to-day importance to the average citizen. These facts, frequently upstaged by the documents' concentration on labour-management procedures, deal with the following: Hours of Work, Minimum and Equal Wages, Annual Vacations and General Holidays, Maternity Leave, Garnishment of Wages and, Termination of Employment and Severance Pay.

Highlighted, the Code will affect you this way; Standard work hours are eight in a day and 40 in a week. Time-and-a-half must be paid for hours worked in excess of Standard Hours.

The minimum Wage is \$1.75 per hour for employees 17 years of age and over and \$1.50 for those under 17.

In addition to the eight general holidays granted per year (New Year's, Good Friday, Victoria Day, Remembrance Day and Christmas Day) each person is entitled to two weeks paid vacation and the pay must be equal to at least 4% of their annual salary.

Salary differences based upon sex are not allowed where employees are performing tasks calling for similar effort and responsibility. Maternity leave may be granted to an employee after one or more years of service. Dismissal or layoff because of pregnancy is prohibited.

When an employment is terminated, at least two weeks notice must be given in writing, or pay in lieu of notice must be given to an employee with at least three months service. Those with five years service or more are entitled to severance pay of two days pay for each year of service up to a maximum of 40 years.

The Code applies to all undertakings, businesses or works under the legislative authority of the Federal Government. Briefly these include Banks, Radio and Television and Cablevision broadcasting, Interprovincial and International transport systems, and so on. Those not covered by the Code should contact the Québec Department of Labour and Manpower, #255 Crémazie E. to inquire about their particular status (873-2784).

Additional information or advice on the Federal Code may be obtained by writing to the Labour Standards Branch, Canada Department of Labour, Port of Montreal Building, Cité du Havre (283-5747).

Some labour questions and answers:

Q. Does the New Minimum Wage Rate (\$1.75 per hour and \$1.50 under 17) apply to all employees in business under the Federal jurisdiction?

A. No, Those considered to be in Managerial and Professional functions are exempted. There are also certain provisions for employees under 17 years of age, handicapped workers, and trainees and apprentices.

Q. How does a woman qualify for maternity leave?

A. Apply in writing to employer stating when you wish to commence such leave (at least four weeks in advance) A medical certificate stating the necessities must be included with the application.

Q. Can Part-time employees take maternity leave?

A. Yes, as long as they have been continuously employed over a period of 12 consecutive months.

Q. Is an employee's job guaranteed when she returns from maternity leave?

A. Yes, she must be re-instated in her former position or, in a comparable position without loss in benefits or wages.



The Montréal Prescription Counselling Service, presently a Local Initiatives Project of the Federal Government, has been trying to dig out the facts which surround and confuse the issue of high prescription drug costs. The things we have been able to find out add up to a consumer's nightmare. This is an area where a "captive market" has effectively been prevented from straying from set patterns. The root of this particular evil lies with the drug manufacturing companies that have one of the highest profit margins of any industries. The trouble doesn't simply stop there, however, but pervades the whole system, including the pharmacist, doctor, consumer and government bureaus.

To radically change the overall system for the better would involve strong government legislation, something which is difficult to foresee in the near future. There is a great deal, however, which can be done, on a local level, to help the consumer in his immediate situation. After several months of digging up facts and figures, this is what M.P.C.S. has just begun to do. Unfortunately, L.I.P. grants being what they are, we have only a few weeks left to do it in. Unless future funding makes itself available (O.F.Y. has refused), the results of our work will gather dust in a file cabinet somewhere, and sometime in the future, someone else is going to start all over again from scratch, trying to figure this whole thing out.

The Rx Problem Manifest:

The Captive Audience

You go to your doctor and he gives you a slip of paper with some scrawled English, Latin, and Greek on it. You're supposed to, and usually do, take this to your nearby pharmacy who quotes you a price, and exchanges a small vial of something for your money. What did you get? How cheap or expensive was it? Could it have been had cheaper? These questions occur to few people, and even if they did, the possibility of receiving a reasonable answer is generally negligible. The consumer/patient is the captive audience of the drug company/pharmacy coalition. We can't come down too hard on the pharmacist because there are several factors forcing his hand: drug company prices, doctors' prescription habits, government and College of Pharmacy regulations. The final result, however, is a serious consumer medical problem. The implications make the problem not only expensive but dangerous for one of the first things to bring this problem to light was the concern of a few doctors over childhood poisonings. These doctors became involved in what has come to be known as the "Safe Label/Safe Closure Campaign." Safe labelling means that a prescription is clearly labelled with an exact and complete description of the con-

tents. This means that a child brought into emergency because he's swallowed a handful of pills can be treated quickly and effectively because the doctor knows with a quick look at the R. label, exactly what the child has been poisoned with. This precaution can be a lifesaver—avoiding the time-consuming process of trying to get to the pharmacy (which may be impossible late at night and on the weekend) to find out what "Prescription 3478" is. This would also allow for recall of dangerous drugs. Drugs, like cars, are recalled every year, because of newly-discovered, dangerous side-effects.

A "Safe Closure" is simply a twist-turn cap which is difficult for a child to open. After the sustained efforts, reports, studies, recommendations, etc., of this group, the great majority of Montréal pharmacists continue to ignore the very simple, vitally important advice of these doctors. They don't legally have to do it, so they don't do it.

The captive consumer, then, is caught in a situation over which he has little or no control.

Situation: It's Friday, 4:00, you've just been to your doctor, and he's given you a prescription to have filled. You have seven dollars in your pocket. What are the odds that you're going to have your prescription filled? In a study done in the U.S.A., it was found that 70% of prescriptions written at a particular hospital were never filled. How understandable!

Drug Industries - The Source

There are basically two kinds of drug manufacturing companies— "Brand Name" and Generic. Basically, the difference between the two is simple— brand name companies spend a lot of money on advertising and a little on research, while generic companies don't do either. Generic drugs, are, therefore, much cheaper (at least to the pharmacist) than are brand-name drugs.

There are, however, numerous myths about the differences between these two types of companies. The brand-name company is reputed to be "ethical", "trustworthy", yet a quick look at the practices of these companies easily destroys such a myth. Scores of products of these "ethical" firms are recalled because of highly dangerous side-effects. Furthermore, a drug banned by one country will be shipped off to another country, adver-

tized and sold, under a different name, with no warning, or even, over the counter, if this is possible. This is common practice among "ethical" brand-name companies. To repeat, the major difference between brand-name and generic houses is that the former advertizes (to the tune, at times, of 40% of the drugs total cost) which causes their very high prices.

Advertising, here, means a lot of things— ads in medical journals, samples to doctors, and DETAILMEN. A detailman is a highly trained, polished salesman who visits doctors and pharmacists pushing his company's drugs. He is a very convincing man and is usually the doctor's sole source of drug information. Once he convinces the doctor to prescribe his very expensive brand of medicine, he visits the local pharmacist, who then, in anticipation of the patient, stocks it.

To make all this a little clearer, let's take a concrete example. Tetracycline hydrochloride is a very commonly prescribed, very effective, antibiotic. There are up to 35 "brands". Tetrex® and Tetracyn® are the names of two very expensive brands of this drug; a Generic company will simply call their product "Tetracycline Hydrochloride". A detailman, or an ad in a medical journal points out to the doctor the various advantages of Tetrex®. The doctor then writes Tetrex® on the prescription; the pharmacist fills it, you pay for it. According to a recent study done by the Federal Food & Drug Directorate of Tetrex®, Tetracyn®, and scores of other brand name and generic types of this drug— all are equal in terms of quality, effect, safety, but not price. The patient doesn't know this and the doctor rarely knows it. The pharmacist does, but, even if he

wanted to give you a cheaper brand, he is legally unable to do so once the doctor has prescribed a brand name. If, however, the doctor writes "Tetracycline", the pharmacist is free to fill the prescription with any generic or brand name Tetracycline. What he then decides to fill it with depends both on what brands he carries in stock (the detailman) and how knowledgeable you, the patient, are about the whole situation. Always shop around before you actually buy your prescription, and always ask the pharmacist for the cheapest Generic he carries.

For more information, call the Montreal Prescription Counselling Service.
Rina Fraticelli
or
Eileen Culkin 932-2101



HOW TO SAVE MONEY WHEN BUYING DRUGS

- 1) Share with your doctor your concern about the cost of medications. Ask him to prescribe the least expensive product.
- 2) Shop at discount drug stores which work on the cost-plus system. "Cost-plus" means that there is a standard charge, usually one dollar above the cost of the drug. This is less expensive than drug stores which charge a 40-60 % profit.
- 3) Make sure that the name of the medication is on the label. This is important for saving and it enables you to know what it is that you have bought. Shop at drug stores which show the "Safe Label-Safe Closure" sign.

Below are comparative prices of some of the most common drugs used by senior citizens. These are the figures used mostly in Ontario. The same generic drug is made by different companies, each giving it their own name. Pick the least expensive one.

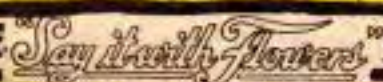
Generic Name: ACETYSALICYLIC ACID

Do not buy Bayer[®] aspirin. It is the most expensive and is no better than generic aspirin. Ask for a generic aspirin tablet. Do not buy Anacin[®] or Excedrin[®]. They are no stronger than one and a half regular aspirins.

Generic Name: CHLORDIAZEPOXIDE (10 mg. size)

Brand Name	Company	Tablet Price
Librium	Roche	6.4¢
Protensin	E-M	4.4¢
Solium	Horner	4.0¢
Novopoxide	Novopharm	2.3¢

Don't buy Librium brand. It is the most expensive. Almost all drug stores carry Solium brand of Chlordiazepoxide.



Generic Name: DIAZEPAM (10 mg. size)

Brand Name	Company	Tablet Price
Valium	Roche	11.5¢
Vivol	Horner	7.3¢

Generic Name: PROPOZYPHENE

Brand Name	Company	Tablet Price
Darvon	Lilly	5.3¢
Pro-65	Empire	3.4¢
642	Frosst	2.9¢
Progesic	BDH	2.8¢

Don't buy Darvon brand. It is the most expensive. Almost all drug stores carry Frosst 642 which is half the price.



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THE TO DECISION LEAVE

-a.s.maulucci

In the center of Montreal there is a mountain, Mount Royal it is called, and when you take a bus to the top and sit on a small hill of tussocky grass on a windy summer day in August with a view of the entire city sprawling to the banks of the St. Lawrence River below you and if it is a very clear day a glimpse of the United States beyond, you think of many things. And if you are an American who has recently left the country of his birth to make a home or at least find an escape from the draft in Canada, then you will probably be thinking about places you may never see again and friends you will only see on occasion when they can come up north for a visit. And if you met your wife in Boston and you were married before you came to Montreal then you can probably discuss old friends with her or recent memories or you can just reach out and touch her and know that she is with you because she understands.

But it is usually only this one day or this one moment that you are melancholy and nostalgic, it will pass and shouldn't come again for a few weeks, won't come again at all if you can keep away from this mountain with its sun and its wind and its timeless peacefulness. Why think about the past at all? Why not simply go on living in the present or the immediate or maybe the near future? You at least have a job, have had one since you arrived, had it before you even came to Montreal, thanks to a friend. And your wife should be working soon if she will learn just a few sentences of French or at least act as though she understands. You could have some money saved soon, after all your rent in the 'student ghetto' is only \$50 a month, noble poverty, you call it, and then you could fly to Vancouver, or maybe take a train to Toronto, or maybe... Boston? No. You can never go back. It is out of the question. But remember the day you left, your last day in the States, in Boston...

Fifteen cartons of our belongings, our 'personal affects' as they were called by the porter at the railway express office, had been carefully packed and taped and addressed to our temporary address at a friend's apartment in Montreal. They had been registered with the express company the day before and our last night was spent in our barren, eerily empty basement apartment on Beacon Street. It would have been unbearably depressing had it not been for a few close friends who cooked dinner (complete with candles, cake and a Canadian flag) for us and then came back to our apartment with a few bottles of wine and drank with us until the early hours. It was painful to part company with them in our drunkenly sad, falsely cheerful condition, but we could not have borne being alone that night. We knew that we would probably not see them again for a long time.

The morning came upon us and surprised us, two pathetically sleepy people struggling to remember the dismal reality that greeted us in what was left of Boston's early morning silence. We had been preparing for this day during the last four months, and I had not

spent one day without anticipating it in one fashion or another. It was finally here. But being prepared for something, having long ago and in small portions digested and accepted something can deaden its final impact. There had been no philosophical or moral discussions the night before, there was no inner conflict or paralyzing moments with my conscience, the time for that had passed. We were leaving Boston and our destination was Montreal. It was simple. Our minds were occupied that morning with baggage and keys and addresses and immigration. My dearest friend came to Logan Airport to carry some of our luggage and give us a final farewell - we must part again, I said to him, after the four years you spent in the Air Force (an obligation I could accept and respect); but we've always been reunited regardless of where we have been - and after a delay of forty-five minutes my wife and I boarded the plane for Montreal. We would be in the air for one hour.

I looked through the small brown portfolio of papers I had brought on the plane: birth certificates, passports, letters of recommendation, selective service documents. I hoped I had remembered everything. A cloud of apprehension passed over my thoughts, what if the immigration officer, this abstract civil servant unaware of my existence until today, decided that... what would I do... I straightened my tie and pulled on my suit coat and followed my wife's gaze out of the window, our last look at Boston.

It was May 8th. The last four months seemed lost in anxious letters to a friend and a possible employer in Montreal, exhausting and sometimes exasperating counseling sessions at the Freedom Center on Boylston Street, parties and drinking bouts, and a job in a bookstore on the Prudential Center. And periodically I would be visiting my parents and my draft board in Hartford, Connecticut and it seemed that neither of them would understand. The love for my parents drove me to persuade them of my loyalty to my own convictions and my opposition to the war and the draft by repeated pleas and debates and demonstrations. It was maddening and I finally gave it up, not without some bitterness. But I know they understood, in their hearts they understood the sense of all I was saying, only it was so unreal to them, something they had never experienced and would never have to confront.

Towards the end, when I began to make my preparations to leave, I harbored the hope that fate would intervene, that I would be spared the test of my convictions. And yet I was prepared, both psychologically and physically. I have met others who came desperately at the last moment when the decision to leave would have been a luxuriant self-indulgence and any discussion of the matter with friends an unnecessary act of martyrdom.

Michael, twenty-three, handsome, sensitive, painfully honest, was one such person. All efforts to avoid the draft had failed and after six nightmarish months of



military servitude he was woken in the middle of the night and by the lurid glare of a flashlight was served with his orders for Vietnam. He was then given leave to visit his mother in California, seizing the opportunity to flee to Canada with literally just enough time to change his clothes, withdraw his

savings from the bank, and say good-bye to his mother and a few friends. He arrived in Montreal in a partial state of shock, carrying one suitcase, hairless and friendless, undaunted in conviction but shattered, virtually limping from the ordeal of combat training and still feverish from its horrors. "They try to strip you of all individuality and self-worth. It

7 logos/m.c.p. montreal june 1972

took me a long time, two years, for all the wounds to heal. I was not a whole person any longer. And I was alone. But I met some good people, and I had been fortunate enough to find a job. I wasn't forced to live on the streets like some people."

"Friends come up once only and after a while their letters begin to falter and then you never hear from them. At first I was self-piteous, I felt forgotten and I began to despair, but I've gotten used to it and it doesn't trouble me any more. You have to ask yourself what you would do if the situation were reversed."

"I know I'll never see California again. But I've ceased to think about it. Canada is my home now, I have friends here. I guess what I've always been searching for is Paris in the twenties, but I want to live in many different places. Being alone can be an enriching and an ennobling thing..."

American exiles have made a decision, they have not fled to Canada, contrary to American propaganda, to evade 'responsibility' or to avoid a confrontation with reality. They have not come here in search of anonymity. They have come as the result of having reached a decision: When a government, a society, a culture, or a national ideal comes into direct moral conflict with the individual soul, it must be abandoned.

But we cannot brood over America, we're too busy being free.

Magical Squares — Jeff Fischer *



FOLLOWERS OF PYTHAGORAS BELIEVED EVERY PROCESS IN NATURE TO BE REGULATED BY THESE NUMBERS.

THIS TABLE REPRESENTS A SUCCESSION OF NUM. WHICH ARE OBTAINED BY THE CONSTRUCTION OF TETRAGRAMS OR MAGIC SQUARES. IT WAS BELIEVED THAT BY THE USE OF THESE NUMBERS EVERY EFFECT COULD BE CALCULATED IF THE ORIGINAL NUMBER REFERRING TO THE CAUSE WERE KNOWN.

Fig. 1

3	9	15	45
4	16	34	136
5	25	65	325
6	36	111	666
7	49	175	1225
8	64	260	2080
9	81	369	5521

I. THE MAGIC SQUARES OF ODD NUMBERS ARE FORMED AS FOLLOWS:

Fig. 2



1) WRITE THE NUMBERS 1-9 IN REGULAR ORDER.

2) ENCLOSE THE CENTRAL FIVE NUMBERS IN DIAMOND FORM.

3) TRANSPOSE OUTER NUMBERS TO OPPOSITE PLACES INSIDE DIAMOND.

4) PUT NUMBERS INTO SQUARE FORM.

5) USING THE SAME METHOD THE READER MAY FILL IN THE OMITTED BLANK SPACES IN THIS SQUARE OF SEVEN. FOR ANSWERS TO PROB. SEE

Fig. 3 VII. SUMMA = 175

22	16	10	4
23	17	11	
30	24	18	12
31	25	19	
38	32	26	20
39	33	27	
46	40	34	28

II. THE CONSTRUCTION OF EVEN NUMBER MAGIC SQUARES IS MORE COMPLICATED BUT THE FOLLOWING EXAMPLES SHOULD REVEAL THE PRINCIPLES AFTER WHICH THEY ARE CONSTRUCTED. *

Fig. 4

VI.

6	32	3	24	35	1
4	11	27	28	8	30
24	14	16	15	23	14
13	20	22	21	17	18
25	29	10	9	26	12
36	5	33	4	2	31

SUMMA = 111

Fig. 5

VIII.

8	38	42	4	5	39	43	1
9	15	51	53	52	34	10	16
48	18	22	44	45	19	23	41
25	33	30	29	28	38	31	32
35	31	27	37	36	35	25	40
24	46	46	20	21	43	47	17
49	55	11	13	12	14	50	56
64	2	6	60	61	3	7	57

SUMMA = 260

BEN FRANKLIN AND LAFAYETTE WERE LEADING WESTERN EXPERTS ON THE CONSTRUCTION OF MAGIC SQUARES WHO APPLIED THEIR RESULTS TO THE FOUNDING OF THE POSTAL SYSTEM AND TO THE ORGANIZATION OF THE ARMY RESPECTIVELY.

IN PRESENT TIMES THE DUPONT ORGANIZATION HAS BEEN A LEADER OF RESEARCH INTO THE FORMULATION OF MAGIC SQUARES.

ANSWERS TO PROBLEM of Square of SEVEN VII. SUMMA = 175

47	41	35	
6	48	42	24
6	49	34	
13	17	43	37
14	1	44	
21	8	2	45
15	9	3	



* HINT — FOR EVEN NUMBER SQUARES BEGIN WITH DIAMOND AS WITH ODD NUMBER SQUARES.

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ton and 1 bnd , arthum tout 125



song for rising

morning wakes
most highly spire

the ruins of night surround us, sound
of empire pierced in mid
most
vanished,

found in a flash
to the skin
oh the eyes

found in the coming of day
is ever named

fall as we sleep by the side
of softbodied night

fall slow and perfumed
moving, moving endless
dream of sea

fall
and again
and be filled with night
mind in a moonblack
shore

we wake

sun grows this fragrant skin, instills
the day
sun makes this animal brightness
we become, inside
bright rage
we grow the ways of love
,and seeing seek the sound
of this
in wind
we touch before we see
the moving wind:

sing the red mouthed wind which is
our home

a world immense and silent
dancers line the unseen shore

i bear this witness
rise
and
fall
trans
pose these countless bodies
in
de
light

the unleashed openings wild with crystal
fruit, the seed
intact

and i call myself
River i call
myself river

through infinite darkness i hold darkness to me

through songs of darkness deeply
as the song is so:
still shall i call me
river,

bright river

and rise



To I.I. non omnis moriar

She climbed tall white trees and wrapped the uppermost
branches about her legs,

They were white and soft though the green needles bit
at them

And the dust rose from the ground and irritated her
green eyes,

And the yellow sun awakened summer fire within her red
lips.

When the tree gave with the weight of her body

She cried; "black gravity!"

Pale howling like a dog because i could not reach

Her red hair flashing,

Until the tree-top wheeled over

And her body was shattered on the earth.



Watching the pink lining of the clouds becoming winter sunrise, I wonder if the daschund's pads are as cold on the pavement as the pine needles in waiting. Forty-five tree helms steer mercifully through days of agony and nights of blue and gold.

The longest night of the year is yet to come. It comes every year, but this year it is closer. Other years it passed unnoticed, by me at least. But last night, when the wind sucked the curtains right out the window, I realized it has yet to come. Shall I stand vigil on that night, too?

Last night the silver wolf with dish-like eyes and ice fangs slunk around the closet door. He paused to sniff and stare. Funny, our eyes met with recognition. I know you know I. No malice in the dim light, face to face. Only presence, echoing unremembered past meetings from other worlds and forms. Then he transformed himself into the rabid pug-nosed cur, scruffy and mean, and backed again into the closet when I wasn't looking.

On the longest night of the year, I will put out a bowl of food for him. (He only eats once a year.) Maybe soon he will be pacified, perhaps by music, lolling softly and gracefully over his raggedy fur, soothing the tattered remnants of the holocaust. Thus far he has been mollified neither by food nor starvation. And although this was his first visit, the ritual of the years is already established.



had you the eye
of bird
or fish
have you the
split
ting second
s, first
side too:

teeth
cut in,
scrape the edge
in each the labouring sign
is open, widen every
tune each
eye according
ly, as
you or i
as
hung
adrift
in after image
seek the cellsound, shimmer
see bound

:rise on
tiptoe, all
most touching



prince of sadness sleeps
keeps dark hours
in a court of ancient shadows
listlessly reading the cahiers

stirring in semi conscious trance
a dance too well understood
makes mockery of our bravery
and laughs when we are afraid

carries in the prisoners from the cold
old men who were too old to run again
and cites the hour of their undoing
and one other

a graceful deer caught in a
savage forest



for men to meet
the stars
must lie
in lesser skies

to dance and circle
colour-seared in glass
the sea bird surfaces,
to dive and dive
she sheds
an endless mouth

the red and gold, uncounted
lights
these pages
and their passing
are a vessel,
moves as victim,
through a sea of deeply
drawn these spinning fires

for men to meet
she has become
the flesh, against
unmoving light

to hold,
as water wings
the living sight

Terry Riley on the set of "Music with Balls"

the
kinetic
art
- a
second
look

by: ian cameran

There is a remarkable paperback available at larger bookstores called Expanded Cinema by Gene Youngblood. The author, film critic for the L.A. Free Press, has gathered many of his articles on cinematic innovation and avant-garde film-makers and revised them, adding new material. The result is a fat, color-illustrated bible for anyone concerned about new directions in da movies.

Terry Riley, Jordan Belson, Stan Vanderbeek and Tom Dewitt, all independent American film artists, get lengthy write-ups. I've been trying to follow the erratic path of new cinema, so I really freaked when the McGill Society of Graduates sponsored a festival of short new films in early April.

The series, billed as the Kinetic Art Festival, didn't live up to my expectations. Despite the impressive program of 24 films from eight countries and rave media coverage, only half were good, and a handful broke into new celluloid territory.

The first of three evenings proved promising. MUSIC WITH BALLS by Terry Riley opened the Festival. It is a beautiful, hypnotic synthesis of music and video-generated colour. As Riley plays the saxophone, electronically enhanced by recording, delayed and oscillating time cycles, giant spheres on long wires revolve around the set. Using facilities at KQED, the Frisco N.E.T. station, the musician and sphere sculptor Arlo Acton re-worked the color video tape employing a technique known as matting (whereby an image is turned into a silhouette while another image is projected inside of it.) I approached the film intellectually, but was soon completely absorbed by the rhythmic motion and flowing colour. Youngblood describes it like this.... "Acoustical, physical, and video space become one electronic experience unlike anything the cinema has ever known."

Another visual feast is EGO, an animated journey into an assembly-line worker's head. Bruno Bozzetto paints a terrifying portrait of a mild-mannered man who is transformed into a contemporary Moloch lashing out at his wife, family and populace in his dream-world. The sub-conscious setting allows the artist the full range of animated effects...photo montage, colour wash, McLaren-type painting on film stock as well as line drawings and cell animation.

In the student production, LA DIVINA, by John O'Connor, tight

close-ups, novel camera angles, and haze filters combine to create a Dante's Inferno. Blackened pools of water slosh about dull and bright armor, as steam clouds the scene. In the last few frames, we see this product of Hell- a shiny black Cadillac ascend to Heaven from a car wash flanked by medieval arch-angels.

S.W.B., a costly spoof of Godard's Weekend, and the JOINT, the story of an All-American boy growing his own, just didn't live up to the rest of the programme.

RE-ENTRY, another experiment utilizing video-generated colour, opened the second evening. Jordan Belson, with a Ford Foundation grant, breaks down spatial and linear barriers to introduce a new dimension. His highly acclaimed work was seen again in MOMENTUM. Both films produce a creation similar to the psychedelic sequence as the spacecraft approaches Jupiter in Kubrick's 2001. A severe handicap in Belson's productions and many other experiments is the physical limitations of screen size and the 16mm film format. The effect would be improved greatly if the screen size match the scope of the film-makers vision, let's say the size of the Expo extravaganzas.

The film which got the worst reception of the weekend was Dewitt's LEAP. The film (or rather, video tape, converted to 16mm) is one of the first to use modulation and regeneration by video feedback, and should receive credit at least for that. Just as one can make an audio tape "squeal" by directing the microphone of the tape recorder toward a speaker monitoring the sound, a videotape will visually "squeal" if the camera at a TV monitoring the camera's image. The result is often fascinating as intricate patterns of light bounce around the screen. By changing camera angle, focal length, and focusing ring, an infinite number of images is possible. In LEAP, a person leaps and cavorts through video space, leaving image echos and ribbons of colour in his/her wake.

Some bummers of the evening included UNKNOWN REASON, a shoddy exercise in Super-8; SEE SAW SEEMS by Vanderbeek; and a macabre cartoon on murder called AU FOU. Two films...VAUCHERIN and BIRTHDAY are interesting in concept and content, but conventional in form.

The computer film, POEM FIELD NO.1, by Vanderbeek was featured on the concluding evening- Interesting but

far inferior to our home-grown NFB efforts in this field...Around Perception and McLaren's Mosaic.

A ROUGH SKETCH FOR A PROPOSED FILM DEALING WITH THE POWERS OF TEN AND THE RELATIVE SIZE OF THINGS IN THE UNIVERSE by Charles Eames of California is a direct steal from the NFB animated short Cosmic Zoom. Both films have identical concepts and form, differing only in the commentary and time-lapse clock which accompany A ROUGH SKETCH...The animation camera zooms out from a medium-shot of a person to the farthest conceivable point in the universe, then back to the subject and into his skin, through the cells to the atom. Possibly the Film Board took the idea, or is it just a coincidence???

The only Canadian entry among the 24 was Bernard Longpré's lyrical phantasy, CARROUSEL. Merry-go-round horses escape to the fields and assume flesh and blood proportions in a world of bold surrealistic hues of lime, orange, gold, and purple. The effect, similar to a solarized colour photo, was achieved in the printing lab.

The whole series was compiled by Universal Studios' department of visual arts which may explain the lack of more NFB productions. The Board, with films like Pas de Deux, Walking Garden, The Half-Masted Schooner, and the Oscar nominee Evolution, is still the world's best producer of shorts.

Until we take the European view that the short has an important role in film-making, we'll continue to get the crap that's dished out at your local neighbourhood movie house. An NFB distributor remarked a few weeks ago, that theatre managers don't give a shit what comes with the feature. Neither does the film-goer, apparently. Yet, we pay for the rent, upkeep, and packaging of Hanna-Barbara and American travelogue shorts. "Why can't we force the movie chains to programme Canadian shorts, thereby giving our whole film industry, particularly the independants, a viable market?" The NFB man replied that such legislation smells of infringement of free enterprise, freedom of art, blah, blah, blah... In the meantime, American movie chains continue to rip us off. "Why does Columbia Pictures still have distribution rights to NFB material in commercial theatres?" It's a matter of convenience, he said. Convenient for whom? *Ian Cameron*



Do what thou wilt shall be the whole of the law!

Aleister Crowley is becoming one of the most popular of the more modern of occult scholars. Anyone who has attained or glimpsed at higher states of consciousness would wonder at his revelation of canons in so few words and sentences. His reputation and habits have been a large question mark for most who have read any of his writings.

We must learn not to distinguish between the opposites and to transcend both with love under will. It is our own self which is the sphinx, that must be enchanted, to rid this deep-rooted, ugly "I" which we foolishly believe to be our true selves, when in fact, it is only the "vehicle", with which we can participate in the sacrament of life and death as a continuous manifestation of one single mass of energy. Therefore, Crowley's whole life was dedicated to the emancipation of the human race from its fetters of self-imposed restriction which veil that immortal, unknowable essence with whose knowledge and conversation we alone solve all the nightmare and the trauma we face in our daily lives in the past, present, and future.

Crowley's magic is all based on a book called "Liber Legis" the book of the law, dictated to him by a praeterelemental intelligence who is known to us as AIWAZ.

AIWAZ is the name of Crowley's own particular master, and is spoken of in magic as the Holy Guardian Angel, which Crowley attained to the knowledge and conversation of. The Holy Guardian

Angel is explained philosophically as that unknowable essence or unconscious will which is incarnate in every man and woman, and it is the duty of each of us individual stars to obtain the name, knowledge and conversation of our own particular angel, to discover our starry heritage, "do our wills", and bring our fellow man to the knowledge of their hidden fountain of youth. Thou hast no right but to do thy will, do that and no other shall say nay!

"The Book of the Law" explains the universe. The elements are NUIT-SPACE (that is, the totals of possibilities of every kind), and HADIT (any point which has experience of these possibilities). Every event is a uniting of some one MONAD with one of the experiences possible to it. "Every man and every woman is a star"; that is, an aggregate of such experiences, constantly changing with each fresh event, which affects him or her either consciously or subconsciously. Each one of us has thus a universe of his own, but it is the same universe for each one as soon as it includes all possible experience. This implies the extension of consciousness to include all other consciousness.

The word of the law is THELEMA, the Greek word for Will.

Do what thou wilt shall be the whole of the law.

Love is the law; love under will.

There is no law beyond 'do what thou wilt'.

This means that each of us stars is to move on our own true orbit, as marked out by the nature of our position, the law of our growth, the impulse of our past experiences. In theory, all events are equally lawful- and everyone is necessary, in the long run- for all of us. But in practice, only one act is lawful for each one of us at any given moment. Therefore, duty consists of determining to experience the right event from one moment of consciousness to another.

Each action or motion is an act of

love, the uniting with one or another part of NUIT; each such act must be "under will", chosen so as to fulfil and not thwart the true nature of the being concerned.

The book further explains to us the characteristics of the period on which we are now entered, which began April 8, 1904, the equinox of the gods; the coming of the aeon (Aquarian Age?) of Horus, the crowned and conquering child. It claims that certain stars (or aggregates of experiences) may be described as gods. One of these is in charge of the destinies of this planet for periods of two thousand years.

"In the history of the world, as far as we know accurately, there are three such gods: ISIS, the Mother, when the universe was conceived as simple nourishment drawn directly from her; this period is marked by matriarchal government. Next, beginning 500 b.c., OSIRIS, the Father when the universe was imagined as catastrophic, love, death, resurrection, as the method by which experience was built up; this corresponds to the patriarchal systems.

Now, HORUS, the Child, in which we come to perceive events as a continual growth partaking of the elements of both these methods, and not to be overcome by circumstance. This present period involves the recognition of the individual as the unit of society. We must realize ourselves, every event, including death, is only one more accretion to our experience, freely willed by ourselves from the beginning and therefore also predestined. He is symbolized

as a hawk-headed god.

Zoroaster, in his famous oracles, describes God as "Having a spiral force". Compare the writings of



Einstein. Horus rules the present period of two-thousand years beginning in 1904. Everywhere his government is taking root. Observe for yourselves the decay of sin, the growth of innocence and irresponsibility, the strange modifications of the productive instinct with a tendency to become bi-sexual or epicene, the childlike confidence in progress combined with the nightmare fear of catastrophe, against which we are yet half unwilling to take precautions. Consider Sport, the babyish enthusiasm and rages which it excites. Whole nations disturbed by disputes between boys. Consider war, the atrocities which occur daily and leave us unmoved and hardly worried. We are children. Liberty stirs once more in the womb of time. The politicians suppress all art, literature, theatre, music, news, that does not meet their requirements, yet the world only moves by the light of genius. Every new measure of the most democratic and autocratic governments is communistic in essence. It is always restriction. We are all treated like imbecile children. The establishment of the Law of "Thelema" is the only way to preserve individual liberty and to assure the future of the race. In the words of the famous paradox of the Comte de Fenix: "The absolute rule of the State shall be the function of the absolute liberty of each individual". "Amoun" ✱



LOVE IS THE LAW, LOVE UNDER WILL!

Here follows an essay on laughter by Aleister Crowley.



Tarot, Kabbalah,
Alchemy, Magick,
933-6113

The common defect of all mystical systems previous to that of the Aeon whose Law is Thelema is that there has been no place for laughter. But the sadness of the mournful Mother and the melancholy of the dying Man are swept into the limbo of the past by the confident smile of the immortal Child.

And there is no vision more critical in the career of the Adept of Horus than the Universal Joke.

In his Trance he accepts fully the formula of Osiris, and in the act transcends it; the spear of the Centurian passes harmlessly through his heart, and the Executioner strikes idly on his neck. He discovers that the Tragedy of which so many centuries have made such case as is but a farce for children's pleasure. Punch is knocked down only to get up grinning with his gay "Root-too-too-tit! Here we are again!" Judy, the Beadle, the Hangman and the Devil are merely the companions of his playtime.

So, since (after all) the facts which he thought tragic are real enough, the essence of his solution is that they are not true, as he thought, of himself; they are just one set of phenomena, as interesting and as fatuously impotent to affect him as any other set. His personal grief was due to his passionate insistence on contemplating one insignificant congeries of Events as if it were the sole reality and importance in the infinite mass of Manifestation.

It is thus that the perception of the Universal Joke leads to the Understanding of the Idea of Self as conterminous with the Universe, and as the same time one with it, creator of it, and aloof from it; which Triune State is, as is well known, one of the most necessary stages of Samadhi. (It is the culmination of one of the two most important chapters of the Bhagavadgita.)

There is a further merit in this matter. In the idea of Laughter is inherent that of Cruelty, as has been shown by many philosophers; and this is doubtless why it has been included by the Mystic Schools of Pitymongers from their dull curricula. The only answer is to shrug the shoulders in humorous contempt. For on this rock and no other have all their brave barks foundered one by one amid the ANAPIOMON Γ'ΕΑΛΙΜΑ of Ocean. Nature is full of cruelty; its highest points of joy and victory are marked by laughter. It is the true physiological explosion and relaxation of a tension which produces it. Notably, such drugs as Cannabis Indica and Anhalonium Lewinii, which do actually "loosen the girders of the soul which give her breathing" cause immediate laughter as one of their most characteristic effects.

Oh the huge wholesome contempt for the limiting self which springs from the sense of Gargantuan disproportion in this Laughter! Truly it slays, with jolliest cannibal revels, that sour black-coated missionary the serious Ego, and plumps him into the pot. Te-he!- the Voice of Civilization- the Messenger of the White Man's God- bubble, bubble, bubble! Throw in another handful of sage, brother! And the sweet-smelling smoke rises and veils with exquisite shy seduction the shameless bodies of the Stars!

Beyond all this for practical value- since the sign-post at every turn of the Path of the Wise reads DANGER- yet springing directly from it by virtue of this very slaying of the Ego, is the use of Laughter as a safeguard of sanity. How easy for the charlatans of oratory to seduce the soul! What help have we unless we have the wit to know them as ridiculous? There is no limit to the abyss of Idiocy wherein the quacks would plunge us- our only saving reflex is the automatic joke of the Sense of Humour!

Robert Browning was not far from the Kingdom of God when he wrote:

"Rejoice that man is hurled
"From change to change unceasingly,
"His soul's wings never furled";
and there is after all but little salt in the sneer of Juvenal's "Satur est cum dicit Horatius 'Evohe!'" For it is yet to be recorded that any man brought aid or comfort to his fellow by moping.

No, the Universal Joke, though it be not a true Trance, is most assuredly a means of Grace, and often proves the chief ingredient of the Universal Solvent.

Back then to Browning, to the brave last words he wrote while fourscore struck upon the timepiece of his years:

"Greet the unseen with a cheer!
Bid him forward, breast and back as either should be.
'Strive and thrive', cry 'Speed, fight on, fare ever.
'There as here!'"

Amen.
"Were the world understood,
Ye would see it was good,
A dance to a delicate measure!"
Ay! let us end with that most sudden surprising Word of a certain Angel of the Vision and the Voice, who left the Seer lapsed in his solemn Trance with the gay laughing phrase- "But I go dancing!"

The Tables of the Law? Bah! Solvuntur tabulae- risu!

"It's been a bad month, ya mothers. Rip-offs and Baaad Dope. Last month's Kif is almost gone. And the government is handing the profitable methadone-smack market back to private enterprise as of this month. I suppose that this is more Opportunities for us Youths."

Alonzo the Dog

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BUT GIVE TO WHOM?

-jay dee



★

DIRECT ALLOCATION TO LOW INCOME CITIZENS

1971- (March) 1972

(1)

Recommendation with respect to social services: "That user participation be significantly increased at every level of social service structure, in the field (through outreach facilities and the use of para-professionals) and in the administration (on appeal boards and in planning and organization)".

-Croll Commission, Poverty in Canada.

(2)

In social services in Montreal and the South Shore the distribution went:

\$3,172,230 to the French Federations

\$3,527,699 to the English Federations *

Montreal is over 70% French speaking.

* "Distribution of 1971 Campaign Proceeds" - The Federated Appeal of Greater Montreal.

QUESTION: How much of this money went as direct allocation to low-income citizens?

ANSWER: (a) from the English Federations \$60,000
(b) from the French Federations \$158,603

1

The following information was obtained by someone working on the inside of the giant charity rip-off establishment. It shows just exactly how little of the money you and I have given in good faith to combat bad health, overall poverty and privation, actually goes to poor people directly without being first consumed by those who make a living from poverty. In a point by point explanation, this information published here the first time shows how even the conservative Croll Commission in its recent findings recommended that the consumers or users of social services be greatly increased in terms of their numbers and their voice, but how, to the contrary, citizens' groups made up of those people are getting only crumbs compared to the wealth annually doled out to professional private welfare agencies to help pay for their new carpets, expensive office equipment, exorbitant rent and large, fixed salaries. The wealth of money and resources are spent to pay the salaries of the professional social workers, psychiatrists and marriage counsellors, plus a number of people employed at the numerous boys and girls clubs. The best of these services tend to be located in the best sections of Montreal. The worst of "grey" areas of Montreal have worst facilities. By its own admission in its printed, bilingual information leaflet, the Red Feather states that "Red Feather agencies do not distribute food or money." Whatever is not spent on salaries goes to pay for maintenance costs. Because so few citizens are on any of the Board Of Directors of any of these agencies (and nowhere do they control their own services freely), the vicious circle of poverty persists year after year. Since the power-hungry "Liberal" government is now taking over most health and welfare agencies under the sweeping powers of Bill 65, one wonders how the new Federated Appeal is going to justify collecting its millions in its next annual campaign. Watch how the

★

CHART I ENGLISH FEDERATIONS - Breakdown of direct allocations to low-income citizens groups 1971

(1)	Red Feather	\$15,000	GMAPCC
		8,000	PERM FOOD
		10,000	(University Settlement citizens Coordinating Committee)
		1,000	VAPA (Family Service Association)
		\$34,000	TOTAL

NOTE: Red Feather received \$2,373,848 of 1971 United Appeal Proceeds (Source: Federated Appeal).

1% was direct allocation to low-income citizens groups.

(2) Federation of Catholic Community Services

15,000	-GMAPCC
8,000	-PERM FOOD
23,000	-TOTAL

NOTE: FCCS received \$849,579 of 1971 campaign proceeds (Source: Federated Appeal).

2% was direct allocation to low-income citizens groups

(3) Allied Jewish Community Services

3,000	-GMAPCC
-------	---------

NOTE: Allied Jewish Received \$304,272 of '71 campaign proceeds (Source: Federated Appeal)

Less than 1% was direct allocation to low income citizens groups.

If you want to join in our action you can do so in several ways:

1. Participate in our protests at welfare offices
2. Help us man the information tables in welfare offices where we advise people about their welfare rights
3. Send us a letter of support about our attempt to inform people, and our actions
4. Help us get in touch with the press and more citizens and community groups. (telephone committee)
5. Help us by doing general publicity work--making posters, handing out leaflets, etc.

Come to our next meeting or call and leave your name, address and phone number. Move your ass and get involved!

private welfare sector is going to get involved in the dirtiest political games using citizens and citizens' groups to ensure that its empire does not forfeit one single job "necessity". In the name of the poor, these selfish people will do all they can to keep every single job description a priority by changing a few fancy words around the next time skilled secretaries type up briefs for government and private grants. Only token gestures will be made to appease poor people and hire a few who can be effectively bought off. The others, for the most part are fresh out of a school of social work where they have been taught in a subtle way how the poor are poor because they suffer from moral and social flaws, and otherwise brainwashed.

In Montreal, two federations of citizen's groups have consistently struggled to end the poverty cycle and to close the gap between the rich and the poor. Both the Greater Montreal Anti-Poverty Coordinating Committee (GMAPCC) and the association Pour les Droits Sociaux-Montreal Metropolitain (ADDS-MM), have been active as the vanguard for bringing about radical and humanistic change in the area of welfare in Quebec through the application of direct social action and education. So far, predictably, both groups made up of citizens groups throughout Montreal and the surrounding area have only received crumbs, a lick and a promise.

Increasingly, more and more people are finding out that the main reason why poverty continues to exist is because in our capitalistic system where economic development is placed before social development, poverty provides one of the most significant job markets, thus performing a useful function for many pigs in our society. It creates a huge job market for penologists, criminologists, public health workers, campaign directors/fund raisers, politicians, crusading journalists and social workers, not to mention the judges, prosecutors and other court personnel. Consequently, as sociologist Harbert J. Gans of MIT said in the last years July-August issue of Social Policy: many people who are fighting poverty are actually reinforcing that which causes poverty. They serve the system which ensures the existence of poverty, and they make a profit from it.

★

CHART II - FEDERATION DES OEUVRES: Breakdown of direct allocations to low-income citizens groups -1971

-Association populaires alimentaires (Food)	\$12,000.00
-Comité des citoyens Olier	12,500.00
-Partenaires associés	5,500.00
-Maison du Chomeur	1,000.00
-La Ruche	800.00
-Les Petits Freres des Pauvres (personnes âgées)	4,000.00
-A.D.D.S.	3,740.00
-Comité des Citoyens de St-Jacques	70,000.00
-Perspective 80 (Including food co-op petite Bourgogne -A.D.D.S.)	37,033.00
-Fédération des Groupes de Base (low income) pour loisir: (Recreation) familiaux	12,030.00
TOTAL	\$158,603.00

or
5% went to low-income citizens projects

If you can give even several hours a week or in the evenings or on weekends, most citizens groups will more than appreciate your voluntary help. Put your leisure time to good use; use your skills. The next time you find television or grass just a bore, think about your local citizens group to find out where your closest anti-poverty group is located. Call the GMAPCC at 932-0740. In Montreal's inner city, the WLIC, 3553 St. Urbain Street, can be reached at 842-8836. On the Francophone side, the Association Pour La Defense Des Droits Sociaux-Montreal Metropolitain (ADDS-MM) number is 842-3679.
POWER TO THE PEOPLE

It is now a well-accepted fact that citizens' groups are better able to help poor people overcome the maze confronting them when they seek the income security they are entitled, to as human beings and outlined (often vaguely and in contradictory terms) in the Social Aid Act (Bill 26) of Quebec and the Canada Assistance Act. People who have lived poverty and can relate in this sub-culture of the poor are better equipped to help than 98% of your professionals just out of social work school without conscious motivation with some goals and ideals for community betterment. Yet, in spite of this, from over six and a half million dollars collected, the actual money directly given or allocated to poor people of low income citizens last year by the pimps off the poor was less than \$220,000. which means less than 3%!

LOGOS is printing this information so the public can be informed about what is happening to its charity dollars. Much has been said about how the government robs the poor and gives to the rich. (For example, "welfare" is happily given out to large companies in the form of "incentive benefits" when a branch-plant company, for example, U.S. owned, says that because of Nixon's tax surcharge on imports from Canada, its profits are going down and it has to get rid of a few of its workers unless it gets a shot in the arm from the federal government here. Recently the Canadian government gave 80 million in one lump sum for this purpose to big business. The Canadian people who pay taxes pay double, and the profits of that branch plant company go to the U.S. parent company. When taxes go up again, the government says the new increase is "earmarked" for welfare recipients, and workers are encouraged to hate the "lazy" welfare bums, and those on welfare are told "it's all the union's fault" for demanding a decent standard of living for its members). Not enough has been said about how the private welfare sector robs just as viciously, claiming it is doing needed "missionary" work to help those who need to be "rehabilitated."

LOGOS, in a continuing series, will expose as much as possible where your hard-earned money really goes. In the meantime, find out about your local citizens' group, attend a few of its meetings (they have to be open to all), and if you believe in what you see to be good, honest work, give to it instead of some charity monster. Demand and fight for change now!

★

CHART III - Direct allocations to low-income citizens -1971- total English and Total French

	Total	Direct allocations to low-income citizens	% of total
Red Feather } English	3,527,699	60,000	1%
FCCS } English			
AJCS } English			
Fédération des } French	3,015,791	158,603	5%
Oeuvres } French			

★

CHART IV - Total direct allocations to low-income citizens-1971



MONEY RAISED BY UNITED APPEAL IN THE NAME OF THE POOR SHOULD BELONG TO THE POOR.

WARNING

This publication is a member of the Underground Press Syndicate. Any attempt to repress this publication will be met with the total combined energy of over 200 other papers acting both collectively through U.P.S. and individually. Full legal, financial, political, moral, media and street support is instantly available and will be used to keep freedom of the press alive. No U.P.S. publication has ever been successfully repressed. We love you, but —BE ADVISED.

U.P.S.

AS THE STONE ROLLS



New York (UPS)- Rolling Stone is ready to roll all over us. They've set up a franchise and commercialization department to push new Rolling Stone products. The Kinney Corporation, a major stockholder in RS, and Max Palevsky, the largest single Xerox stockholder and a financier of RS, are the main pushers behind this effort.

A student marketing service is the first venture, offering manufacturers a chance to get at the very profitable student market. Hip capitalists are being hired to push and hype various products on campus.

Another one is a RS ad agency, promising to sell products to the young hip crowd. One scheme to push Crunchy Granola is to drop thousands of tiny sample bags from helicopters at rock concerts.

Other shit planned by these idiots are:

- buying a camping goods manufacturer to market RS backpacks, hats, canteens, etc.
- a syndicated RS radio program, with taped interviews with your favourite rock star. They plan to expand this into a radio station network.
- a syndicated TV program, a long-haired version of American Bandstand
- RS cosmetics
- RS-labelled clothes, made in South Korea with cheap labour, according to latest hip fashions
- RS macrobiotic foods
- RS record label, artists being hyped in Rolling Stone

THE DAILY PLANET

14 logos/m.c.p. montreal june 1972

- Dope smoking accessories have been tried already, unsuccessfully, but their going to try again.

- RS brand, Japanese-made, musical instruments and accessories

- RS travel clubs, emphasis on junkets to places where they plan to eventually build RS hotels

- Rolling Stones nightclubs a la Playboy club, with keys and Rock music

- RS hi-fi components, tape decks, FM tuners, light shows, TV sets, and video recorders

- RS insert into the rags you get on airplanes

- RS management consultants, for businesses who want to "relate" to their freek consumers and employees

- RS speaking bureau, providing hip, grooooooveyyyyy and safe, speakers on the hip culture to colleges, and clubs

- a local RS insert (supplement) is doing well on the West Coast, and they plan to expand this into a separate underground rag to compete with RS's only big rival on the Coast, the LA Free Press

The best has been saved for last. Because a RS board member is interested in baseball and his resultant friendship with the hierarchy of the National League, RS is trying to revitalize long-hair interest (if there ever was any) in baseball by buying a long-haired, RS baseball team

As it says on their mast-head, "We believe in the cosmic dollar."

VERY SILLY!



...witness Hell's Grannies as they terrorize city streets...

Learn how to defend yourself against a man armed with a banana...

...a Hungarian-English phrase book with an imaginative new twist causes initial misunderstanding, ... mounties and soldiers singing in unison, or, if you prefer, a concert by a man with a tape recorder up his nose...

And Now for Something Completely Different.

a Monty Python's Flying Circus presents these and many other thrills. See ad on page 20 for details.

MALNUTRITION!

Trying to prove that malnutrition does exist in modern Québec, a 3-day screening was held & tests of teeth, eyes, blood, etc. were done. The results were that 65% of the 350 people examined suffered by malnutrition. Doctors felt that the blood count machine was inaccurate due to the numbers of low blood counts, but the machine was tested, and found to be accurate.

A Gazette reporter couldn't believe these results, so he dug around and found a report by the Montréal Catholic School Commission on health in inner city schools. 60% of the in the inner-city schools are suffering from malnutrition. This report, coming from the MCSC, should be enough to shock both the City and Provincial governments into doing something, but what does the government do... the provincial government cuts by one-third the recommended (by the Montréal Diet Dispensary) allotment for food supplements in people found to be suffering from malnutrition while on welfare



IDENTIFY YOUR FLESH

New York (LNS)- Contemplating changing your name and/or identity? Not sure how to go about it? Tune in to The Paper Trip: The Hows and Whys of Getting Fake ID's, and then drop out (of sight.)

It's a twenty-nine page pamphlet put out by an unknown author in Iowa City, and it has info on everything from birth certificates to do-it-yourself physical ID's to credit cards.

Write to: Keith Gormezano (?), 621 Holt Ave, Iowa City, Iowa 52240 for your copy. The price of dropping out is 35¢ per copy.

CRASHING



Auberge Cercle du Bridge

Hostel, 201, est, rue Rachel
WAS to have opened May 15 Still awaiting Gov't promised funds that will enable us to finally start fixing up the place Hope that money will come in time to open on May 22 Doors open 6:00 pm, close midnight, out by 10 am; 50¢ per night, inc. breakfast

ZEP FOR NESSY...

Inverness, Scotland(UPS)- Guitarist Jimmy Page (of Led Zeppelin) organized a protest against the Hydro-Electric Board's plans to erect four 83-foot high pylons near the banks of Loch Ness. It seem's that one of the pylon's was to have been constructed dangerously close to Page's country estate. As Cream commented, "Lord, Lord, they blocked poor Jimmy's view..."

DOGSHIT!

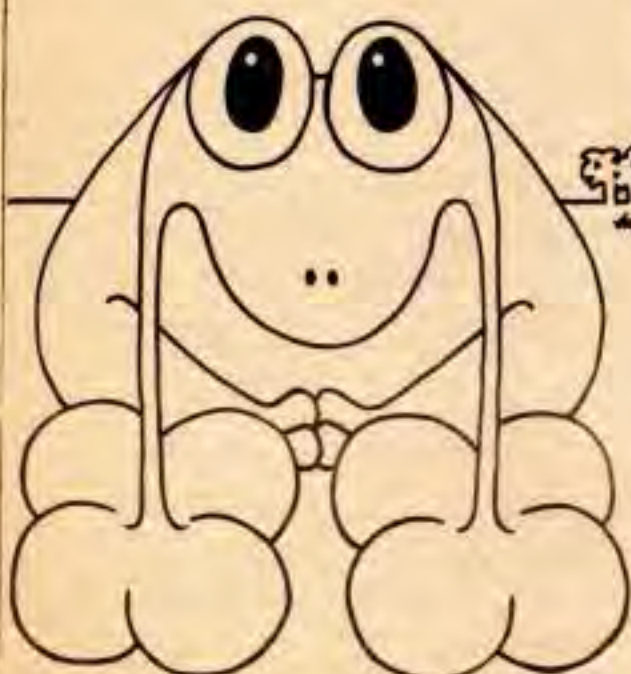
And now the man who brought you the existential comic-strip in our last page is ready to delight you with some more zany creations: Good ol' JOSH is a coming out with a poster of his own! His good ol' EROG. MULTI-coloured. Appear soon at the poster shop in Alexis Nihon Plaza. YES, WE ALSO HAVE SNAKES!

JUST WHAT THE DOCTOR ORDERED



Washington(UPS)- On March 22 70-year-old Clarence Hayes went to George Washington University Hospital seeking treatment for a blood disease. When refused admittance for lack of money, he told the receptionist, "I've got the money, I'll go get it." Forty-five minutes later, he was arrested at a nearby bank after handing a teller a note demanding \$2500 in cash.

LOOK!

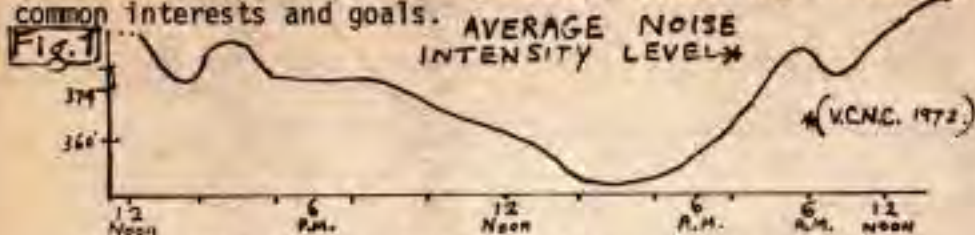




A CALL TO ARMS.

Due to the apparent inability of our city fathers to come to terms with the ever-deafening tension-building and stress-producing racket in the streets, a Vigilante Committee for Noise Control was formed a few months ago to study possible community-based solutions to the problem. During the first of the weekly meetings, we outlined the primary areas to which we felt we could most effectively direct our attention.

Experimental evidence conclusively illustrated that the quietest time in Montreal was between the hours of 3:30 AM to 5:30 AM (see fig. 1). These results suggested an immediate solution, that of injecting large quantities of Seconal into the city's water system. Certain economic drawbacks, however, caused us to abandon this proposal in favor of the more practicable evacuation of the city as a whole. The subcommittee appointed to the implementation of this plan formed the basis for the Committee for Suburban Noise Control. It was felt that the VCNC and the CSNC could work effectively in conjunction, since they shared common interests and goals.



During the course of their joint research and experimentation their energies were concentrated toward the mitigation of abrupt and violent noises, since it is this genre of noise which correlates most closely with abrupt increases of blood pressure, pulse rate, melting ear wax, nervous ticks, and the urge to kill. (figure 2 illustrates the types of noise to be eliminated on a pilot project basis.)



Preliminary tests were made with test groups of two or three men carrying lightweight police nightsticks and brass knuckles. It was found, however, that most offenders were travelling at speeds beyond the effective range of the defense apparatus while those offenders in non-moving offenses were quick to retaliate. It was felt by the committee that the relative risk entailed by the use of such control measures far outweighed their tactical efficacy. Community-based grass-roots preventative techniques should be not only within the economic reach of the people but should not result in their subsequent mutilation and internment.

A more convenient, wider-range method was sought. Military strategy was investigated and the most adaptable weaponry seemed to be the intercontinental ballistic missile. So the first Tomato Slinger was designed and tested by Cal Miller in his home laboratory. His model has many crucial advantages over other ballistic noise control systems in that it is silent, can be used from the secret

vantage points through open windows in the home, and can be constructed of readily available materials. (a modified Miller Tomato Slinger is illustrated in figure 3)



Instructions for operation are simple: Draw coat hanger back to full extension, taking care not to over-extend rubberbands. Place a rotten or semi-rotten tomato in slot next to back board. An ill-placed tomato will result in certain disaster should the Slinger misfire. Aim above the source of offensive noise. Release coat hanger handle. Tomato will be propelled down runway, lobbed into air, and will land on front windshield of the vehicle in question. With practice, aim will improve and even open car windows will be easy targets.

The Tomato Slinger may be placed on tripod for more accurate aim, when required. As with every endeavor, practice makes perfect. A rolling stone gathers no moss and a stitch in time saves nine. Tomato slop is readily removed from the wall with soap and luke warm water.

Regarding the quality of the missile, we have found that fresh tomatoes are too expensive and create a too conservative splatter in comparison to the semi-rotten and rotten ones that we recommend. A two or three week rotting period for the refrigerated tomato is required, four in winter. As soon as the tomato becomes inedible, it is consecrated to the Tomato Slinger. However, we caution against the use of over-rotten tomatoes as they rarely get off the runway and require a lengthy clean-up procedure for the apparatus. We have found some evidence that a buttered runway may facilitate the launching of over-ripe tomatoes, but we are not in a position to guarantee its 100% effectiveness. Remember, rotten and semi-rotten, yes; ripe and over-rotten, no.

The Vigilante Committee for Noise Control recommends the judicious use of the Tomato Slinger. Not all offensive noise requires such extreme action. The launching of a tomato at the squeal of brakes made to avoid hitting a pedestrian, for instance, is not sufficient cause for action. We have found that intentionally noisy motorists learn the meaning of the Tomato immediately, while those whose noise was made in the interest of safety feel unjustifiably persecuted. Naturally, this is understandable.

As more and more homes arm themselves with Tomato Slingers, the VCNC continues its work and is in the process of developing a portable model which may be used from the vantage points of the sidewalks and streets. All developments in design and use of the Tomato Slinger will be gratefully received. Please mail blue prints and suggestions to LOGOS, Box 455, Montreal 215, PQ. Meanwhile, keep those Tomatoes Slinging.

Madame STARS Estrella

ARIES: Although your spirits may be high today, things are not much better than they were yesterday. If you adopt a bright, optimistic outlook, and aim for the best, you can get yourself very, very hurt.

TAURUS: If you're enemies haven't got you by the throat now, today they will make the supreme effort. Staying at home is the worst thing you can do. Going out is only slightly less risky.

GEMINI: Good lunar aspect today coincides with revisions of your basic outlook. Get ready for a massive freakout, but avoid excessive depersonalization.

CANCER: Discard the superficial. Find out why. Be flexible. Listen carefully to what your nagging mother has to say. Brush your teeth and zip your fly.

LEO: You should look after health matters, but you're such a crybaby that you will probably imagine you have a thousand ailments—all imaginary—and miss the one that will get you in the end.

VIRGO: There's no doubt about your case. Take a laxative.

LIBRA: Take a positive attitude even though you seem to be surrounded by idiots and bigots. You are, but you should be used to it at your age.

SCORPIO: Now would be a good time to turn to your parents, brother, sister, spouse, psychiatrist or priest for advice. But they're all out to get you, so forget it.

SAGITTARIUS: Hoo, boy! The troubles that have been plaguing you for the past six months are nothing compared to what will hit you today! You lose.

CAPRICORN: I have never seen such a miserable forecast for anyone. Don't make any plans beyond noon.

AQUARIUS: The things you are going to do today, you will regret for the rest of your life. It is time to think of suicide.

PISCES: Take a good grip on things. That's a floor beneath your feet. That's a wall rising perpendicularly from the floor. There, there, everything will be alright. Don't walk into the bookshelf. Here, have a lollipop while you wait for the nice men.



**BOYS!!
GIRLS!!**



• Sell
• logos
• ON
• COMMISSION
• MAKE
• 10¢
• ON
• EVERY
• 25¢



284-3132

3534 PARK AVE.
IS DA PLACE!!!
(btwn. Milton & Prince Arthur)
or
some other spots
"E.D.M."

AT JEWISH GENERAL
(CÔTE DES NEIGES)
"YOUTH CLINIC"
(STE. FAMILLE)
"YOUTH CLINIC"
(WESTMOUNT)
"RELEASE"
(ST. LAMBERT)



HANDY ESMOND Hanging Closet!

by Esmond Choueke

I don't know if you've ever noticed it, but heavy bureaus in your room are a real drag, especially at moving time. They cost money, take up floor space, etc.

To solve these problems, one can easily build a couple of hanging closets for your room for next to nothing.

The materials needed are:

- a big, strong cardboard box with flaps that close on top
- 20 feet of light plastic clothesline @ 5¢ per foot
- 2 plastic sockets to hammer into plaster to hold screws (5¢ each)
- aluminium foil
- 2 screws with eyeholes
- 4 used pencils, scotch tape, a big button, and a big rubber band

The box can be obtained from a grocery store, and the other stuff from Pascal's.

16 logos/m.c.p. montreal june 1972

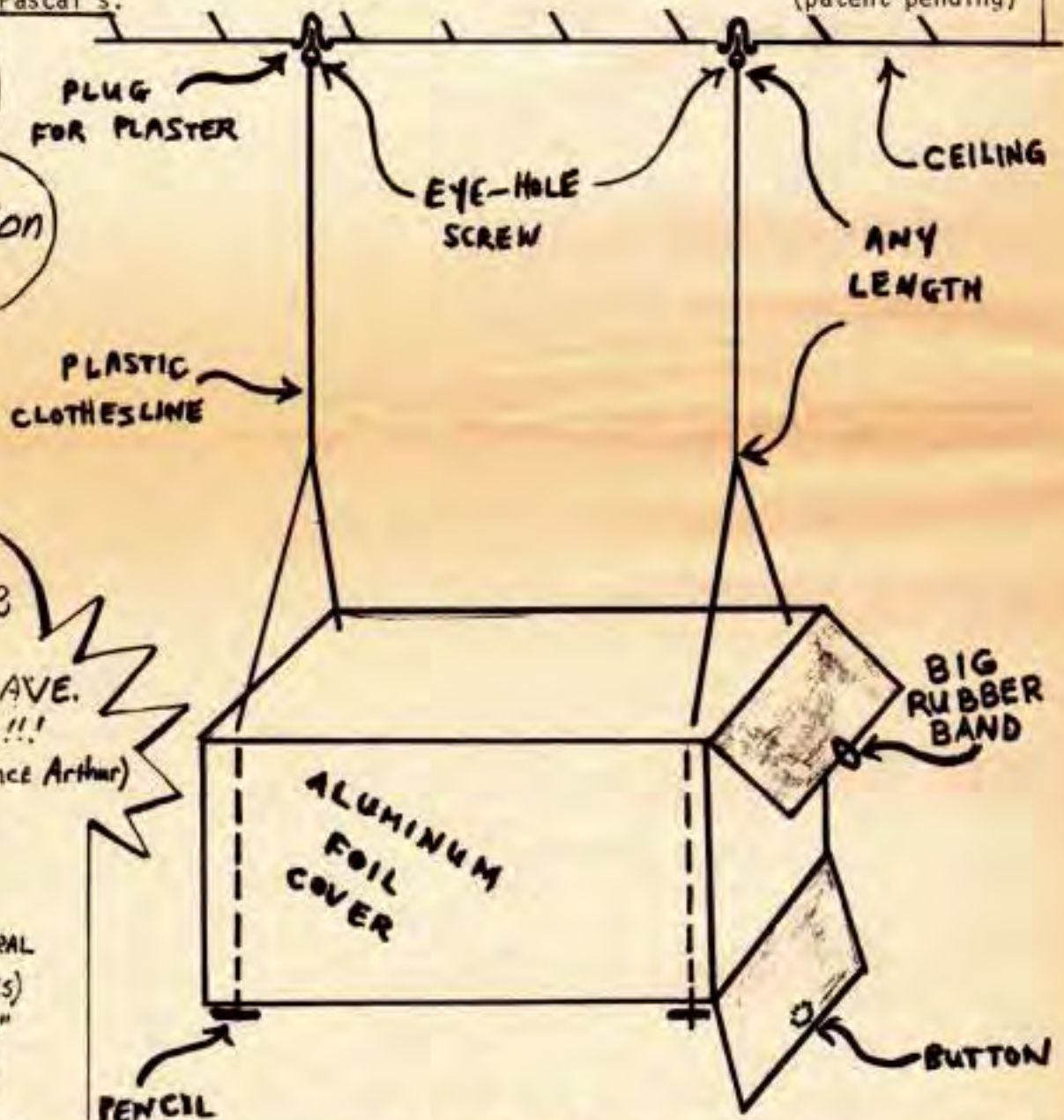
First, cover the box with aluminium foil to improve it's appearances, using scotch tape to stick it together.

With the box on it's side, punch a hole in each of the top 4 corners, and punch another 4 holes right below them in the bottom corners. Thread the clothesline through the holes (see diagram), securing each of the lines at the bottom by tying them to the middle of a pencil. (The pencils distribute the weight, preventing the line from ripping the box.)

Drill or hammer two small holes in your ceiling, smaller in size than the plastic plugs. Hammer the plugs into the holes. Screw the eyehole screws into the plugs. (Without the plugs, the plaster could not support the weight of the closet, and it would all come down.) Thread the clothesline through the eyes, and the closet will be hanging, and almost finished.

The last step is to tie the rubber band to one of the flaps, and a button to the other, so that you can close it up after you clothes it up.

(patent pending)



STUDIO SIX

1180 ST. ANTOINE

MONTREAL 102,

QUEBEC

514-861-9775

Arcmtl scan 2015

boogie



with

GARY "the Fist"
BOOGALI

the hook

John Lee Hooker played a week-long engagement at the Esquire Show Bar last month, putting on one of the most exciting blues performances I have ever seen. Realizing his influence on modern blues and rock'n'roll, we at Logos arranged for an interview with him in his hotel room.

LOGOS: Can you give us some idea of how you started out in music?

HOOKER: My stepfather, you know, in Clarkdale, Mississippi. The style I play now is his style, which I learned and developed from him. See, nobody else plays this style now 'cept me. I started very young, 'bout 13 or 14 years old when I started to get into it, and I would play at house parties. LOGOS: Down in Mississippi? HOOKER: Well, yeah...cause I was too young, I couldn't get out of there...I just played where 'n when I could. But I left at about 14 'cause that's what I wanted to do & I couldn't do it down there. Cause my grandparents had a farm with horses & mules but I didn't want to work there. I went to Memphis. They found me and brought me back but I left again. Went further, to Oakridge, Tennessee. When I thought they stopped lookin' for me, I came back.

LOGOS: Did you start off on guitar? HOOKER: Yeah. And I also sang spirituals. I hung round Memphis quite awhile.

LOGOS: What kind of places did you play in since you were so young? HOOKER: Well I couldn't get into clubs. So I played anywhere I could, mostly at house parties. But then I got to Cincinnati at about 18. I worked there about three years & left there.

LOGOS: Was this in the 30's? HOOKER: Yeah, I guess so. But I didn't know the people you probably thinking of like Blind Lemon or people like that. Course my step-father knew them, but I only knew of them. Then I moved to Detroit where I been till about two years ago. I moved to California, out to Oakland, where I been ever since. But in Detroit, I got jobs and built my name, 'n had a family.

LOGOS: When you started off, were you playing acoustic or electric?

HOOKER: Well, there weren't many electric guitars around at that time and I could never afford enough money to get one anyway... So all I had was my beat-up Stella. I worked around Detroit; I would walk the streets lookin' to get discovered, anything. Then I met this cat who owned a record store, 609 Lafayette St. This was in the forties. I really tried to get started about '45 or '46. Then, I got drafted into the Army, but I was lucky, cause they refused me, so I didn't go. Finally, in about '48, I was discovered by this cat, Elmer Barbera. I would go in the back of his store 'n record tapes all night long. Just me 'n him. Then he took the records to Sioux Station Re-

cord Company, and they liked it, so we recorded some more. They brought me down at last to the studio 'n recorded me. They put out Boogie Chillun, Hobo Blues, Sally Mae, In the Mood, and they was all hits. Boom! Just like that. I quit my factory job, cause I got called to travel to do concert dates. The latter part of '49, but really 'round '50, I started gettin' really big.

LOGOS: Were these records done alone, or were you accompanied?

HOOKER: Most of them were alone...maybe one or two pieces in the background. I prefer playing by myself. You take now, in these late years, in this modern world, everybody takes to drinkin' alcohol 'n they like a lot of noise, so you got to have a band. But I prefer to be by myself. All those amplifiers are on top of you, 'n you can't even hear what you're doing...

LOGOS: Do you ever play as a single act now?

HOOKER: Plenty of times. When I play in coffee houses, I don't even use a band. Cause those places don't carry liquor, the people just want to hear me. And the bands, they're much too loud, they even got me doin' it. But I don't like that, cause I got to be in charge. See, I don't play according to rhythm or metre. The blues got to be the way you feel, they don't have 8 or 12 or 16 bars...they're just the way you're feelin'. So I just lay back and holler.

LOGOS: Who were your main influences? HOOKER: Well, like I said, my step-father taught me everything I do. When you hear me, you're really hearin' him. So I would just sit back 'n copy him note for note. A lot of musicians, you hear one of him, you hear 'em all. But nobody sounds the way I do. I just got all hung up in my step-father's music. And it paid off.



LOGOS: What kind of musicians did you enjoy when you started out?

HOOKER: Well, you know, I liked real down to earth people-like musicians. There's a lot of phony ones goin' around but you know I like real down to earth players. Course, I'm never down on musicians. I always try to help them. But I seen some that get to the top, get real big, 'n then forget their public. You know they get the big head.

LOGOS: This is what I feel about B.B. King now. He's gotten really fancy 'n doesn't really play blues anymore.

HOOKER: Yeah, yeah. BB's gettin' very

fancy. A lot of times money will do it to you. So these cats forget about the old music. See, a lot of the blues singers are in a revival now, 'n they's makin' a lot of money, includin' myself. But I don't let that excite me. I don't leave my old pattern for new stuff. I'm still John Lee Hooker. Cause you see, a lot of the record companies make you do their stuff, they put all these guys behind you, they done that to me. They'll say, let's do this, or let's do that, 'n when I get in the studio, there's a whole bunch of strings behind me that I wasn't expectin', and horns, and organs. And I just don't feel like it.



LOGOS: Are there any other types of music you like besides blues?

HOOKER: Well, yeah. Like, I dig real soulful Jazz, like Cannonball Adderley, 'n Wes Montgomery. He's the greatest jazz guitarist in the whole world. I even tried to do what he does, but I couldn't get into it. And there's Jimmy Smith.

LOGOS: Do you like country music?

HOOKER: Yeah, good country music. Yeah, like this guy, I can't even get his name right, but he's my favorite country singer...Jim Rees. I think he died.

LOGOS: Jim Reed?

HOOKER: Rees?

LOGOS: Reeves.

HOOKER: Yeah, Jim Reeves. I think he died in an airplane crash. I used to listen to him sing, he had such a beautiful voice. I just want to get an album of his, and get something out of it.

LOGOS: Yeah, I got a tape of his Greatest Hits. Ya wanna hear it?

HOOKER: Yeah, if you could get me an album of his, I'll pay you for it. You can start lookin' for it tomorrow. I wanna get somethin' out of it, cause there's something in it I want to get. I like some good, hard rock. I really like this guy who died in an airplane crash, Otis Redding, that cat had so much power, man, he was really to much. But a lot of this modern stuff is like real garbage. Everybody's tryin' to jump in, get into the music. A lot of places I go, fellas sayin' can I join, can I come on stage? With tons of guitars. And you wanna be a nice guy. You let one guy go up, the other'll get pissed off.

LOGOS: What kind of gigs do you prefer?

Arcmtl scan 2015

HOOKER: Well, like I say, I like coffee houses the best.

LOGOS: How did you get together with Van Morrison? I see he's on one of the cuts on your latest albums.

HOOKER: Well, Van Morrison, he lives right near me in California, and, see, I really liked the way he would sing. He's got a good voice when he don't start to drinkin'.

LOGOS: Yeah, when he was here last year, he was pretty drunk; he kept missing the beat. He was off all evening.

HOOKER: Well, Van Morrison always got a bottle of Johnny Walker in his



back pocket. You never see him without it. The same thing happened to my old bass player, Gino Skaggs. He took to drinking and doing this (John Lee makes a motion as if to snort coke,) and he would never show up... He was unable to play. He just told me I can't play with you any more till I get over this, so I said, well as soon as you feel you can do it, come back to the band. (John Lee gets up and prepares to leave.) Well, I got to go now, I got an appointment to keep. I hope you got what you wanted.

LOGOS: Oh, sure. Thanks a lot. (We make our exit, furiously snapping shots of John Lee with shades and pipe.)

Records by "the fist"

Chester Burnett: A.K.A. Howlin' Wolf

G.R.T.

The material comprising this album spans the fifteen-year period from 1951, when Howlin' Wolf, though still a Memphis-based performer, began recording exclusively for Chess Records, to 1965, when the most recent performances included in this set were recorded. The selections underscore Wolf's deep, ongoing commitment to the traditional blues of the Southern countryside, where he was raised and first drawn to music. Songs such as Forty-Four, Down in the Bottom, Louise, Sittin' on Top of the World, are Wolf's adaptations or extensions of traditional blues motifs and commonplaces.

What distinguishes Howlin' Wolf from many of the modern bluesmen is his gravel-like voice which possesses

an almost unequalled power and emotional intensity, and his disregard, in many songs, for the traditional 12 or 16 bar pattern, which we associate with most blues. Besides this, most of the performances feature extremely tight, but never stiff, band-work, with very distinctive solos by guitarist Hubert Sumlin. 5 ***** stars for this album.

B.B. King/L.A. Midnight-B.B. King

A.B.C./DUNHILL

This is B.B. King's latest release, and probably his worst. Since he stopped playing swing-style big band blues (listen to "Live at the Regal", his most exciting album,) he has steadily gone downhill, writing long, uneconomical lyrics which have no punch whatsoever. His lead guitar work, although still distinctively his own, has lost most of its vibrancy, and his jams with Jesse Davis, the other guitarist featured here, are too long and drawn out. The piano comes out sounding chunky, somewhat in the vein of Leon Russell, and is totally unsuited to the blues.

Finally, the arrangements are pretty poor; the horn section sounds like it was put together at the last moment as a filler. As a last remark, the only wise move on the part of B.B. King was to include "Sweet Sixteen", his old hit of the early sixties.

Burgers-Hot Tuna

R.C.A.

Another album from the Hot Tuna "factory". Man, these guys are really flipped out cats. I mean, they wear colourful clothes and shades, and drive a flashy old car with a California license plate. They even have a fifty or sixty year old black dude who plays electric violin and stands around lookin' really raunchy.

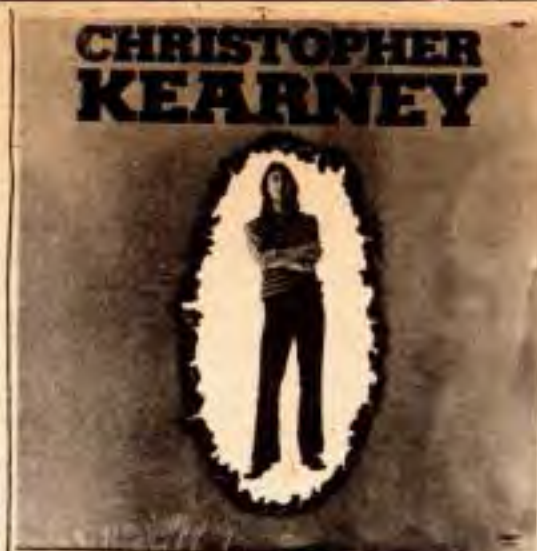
But, when you forget about the hype, and just listen to the music, you realize the extent to which an album such as this is contrived in order to sell to the heavy, record-buying public. Jorma Kaukonen is a skillful folk guitarist who handles the country-blues

continued on pg. 20



(SBBX-16007)

CAPITOL
DONE COME
OUT WIT
SOME
GOODDD
STUFF !!



(ST-6372).



WER



idiom well, but all his performances are marred by crashing drums and non-inventive lead breaks. The vocals are not too exciting, either, and Papa John Creach just hangs around in the background, never really getting off the ground. The only cuts which make it are "Keep on Truckin'" and "Let Us Get Together Right Down Here," an old Gary Davis standard.

Blacknuss- Rahsaan Roland Kirk
Warner Bros.

I have mixed feelings about this album, the latest release of probably the biggest name in jazz today. Rahsaan is a great showman, his group is earthy, funky, mellow, bittersweet, everything you could possibly want. And of course, nobody delivers a cool rap as well as Rahsaan. But there's something going on here that's not up to what I expect of him. Song follows song, and I find I can't get into his groove. It's all beginning to sound like a jazz equivalent to Top 40 syrup. It's not that his musicianship doesn't shine through, it's just that he's become totally predictable in the studio. I can feel out when he's going to shout, when he's going to blow 3 horns at once, when he's going to blast, etc. Maybe this is the only way he can sell albums, but it seems as if he's unsure whether to swing like Charlie Parker or go further, in the direction of Pharoah Sanders. I just hope he doesn't turn into the Boots Randolph of the jazz world.

Larger Than Life- Crowbar

Capitol

This live double album offers us the best and worst elements of Crowbar's music, and demonstrates how tasteless most rock audiences are. The crowd keeps yelling for "Oh Wat a Feeling", surely Crowbar's most inane song, even as heavy numbers go. Other loving features include "Prince of Peace", a clap-your-hands sing along which goes nowhere, and long raps between songs, full of "far-out" humour. But when it comes to good old rocknroll, Crowbar turns out to be a really hot band. They swing their way thru "One O'Clock Rock", "Shake Rattle & Roll", "Corinna Corinna", and others, playing good jive music. Instead of passing themselves off as a bunch of individual superstars, they seem content to perform as a unit; so no one hogs the show. The singing is solid, the rhythm section funky, and the lead breaks inventive. An album worth listening to more than once.

Papa John Creach- Grunt Records

Papa John Creach is a talented violinist who plays everything from soul to ballads to blues in his own very distinctive way. His sound is reminiscent of Stefan Grapelli, the violinist who played for so many years with Django Reinhardt, and is melodically more variegated than that of let's say Sugar cane Harris. Especially pleasing are "St. Louis Blues" and "Danny Boy" which appeal to me as sentimental classics. Perhaps the only discomfiting part of the album is Papa John's attempts at funk; which he is unable to sing or play with conviction. One can only hope that he puts out another record, next time with an old jazz band.

**Albums to Get-
Old and New...**

Blues...

B.B. King-Live at the Regal: The definitive B.B. King album. Best blend of singing, guitar-work, and horn arrangements in modern blues. **John Lee Hooker-Live at Café**

Go Go: John Lee's earthiest recording, backed up by a jiving Muddy Waters band. **Otis Spann-The Blues is Where**

It's At: Spann's southern-style piano & singing, backed up by the Muddy Waters band, especially the jazz-stylized guitar of Sammy Lawhorn. **Albert King-Live Wire/Blues Power:** The electrifying guitar of one of the king's of modern blues. A great dancing, hand-clapping, session.

Jazz...

Hank Mobley and John Coltrane-2 Tenors: A great early, bluesy, jazz work of these two giants. A classic.

Charlie Parker-Bird Wings: The Bird, live with Coleman Hawkins, Bud Powell, Buddy Rich, and others

Soul...

Otis Redding-Live at Whiskey & Go Go: Best soul band in the business. And Otis sings his ass off.

Ray Charles-A Man and His Music: The Ray Charles Story in words and music, featuring the Count Basie band, and others, before Ray lost his fire.

The Best of Gladys Knight and the Pips: Sweet soul that's definitely a Tamla/Motown Production. Especially "Heard it Thru the Grapevine", the best rendition of the song that I've ever heard.

Bonny Raitt-Bonny Raitt
Warner Bros.

This is a fine first album from a multi-talented singer who deserves a lot of exposure. Her full-throated voice recalls Maria D'Amato of the Jim Kweskin Jug Band; but with a wider range and richer texture. She sings Country Blues with feeling ("Big Road Blues" and "Walking Blues") as well as soft jazz ("Since I Fell for You") and folksy material. The accompaniment is provided by a multitude of really fine musicians (Junior Wells, A.C. Reed (Junior's sax player), and Paul Pena, among others) who lay it on soft and easy, and help create a very pleasing album.

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MONA LISA

LANDSEER'S LIONS

and
Schmutt's Portrait of
Baroness Von Kripp
Peeling Grapes with Nutcrackers

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AND GSF ORGANISATION
PRESENTATION

MONTY PYTHON'S

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STARRING AND WRITTEN BY GRAHAM CHAPMAN JOHN CLEESE TERRY GILLIAM ERIC IDLE TERRY JONES MICHAEL PALIN
PRODUCED BY PATRICIA CASEY DIRECTED BY IAN MACNAUGHTON A KETTLEDRUM PYTHON PRODUCTIONS FILM COLLEGE

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SAT-SUN 4:30 5:30 7:30 9:30
WEEKDAYS 5:30 7:30 9:30

Bare Trees-Fleetwood Mac

Reprise MS2080

This is one of the shittiest albums I've ever heard. Since Fleetwood Mac stopped doing blues (they lost Peter Green, their main inspiration, to the Jesus Freaks), their music has become totally bland. The vocal harmonies sound like the Hollies at their stalest, the musicianship is that of some high-school band fresh from their concert debut on Tween Set.

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Dope on Dope

- jos.

THE YOUTH EDM UNIT AT THE JEWISH GENERAL HOSPITAL IS A BAND-AID (sincere homage and humble apologies to the Curad Company or whoever makes those silly things one puts over the boo-boo when one misses a vein.) The EDM - Emergency Diagnosis and Management or Emergency Drug and Medical - is a place where 6 paid staff and about 20 volunteer "crazies" work to keep a 24-hour crisis service open with medical and psychiatric back-up support at all times, when necessary.

The EDM started in February, 1971, specifically as a back-up service to the Youth Clinics and street services of Montreal (see the list at the end for the current ones.) At that time, the service was used mainly for things like acid freak-outs, complicated medical or "psycho-social" problems, or just people who had to be watched for awhile to see exactly where their heads were at. The street and Clinic workers brought or sent the people to EDM.

Now EDM works almost completely on a direct service basis, that is: anyone walks in for any reason that they feel is urgent and that they feel we may be able to help them with. We try and let whoever it is define their own problem(s) and their own solution(s) to the best of their ability. We are there to provoke critical thought, if that's where things are at with that person; whatever's necessary for abcessed arms, emotional hassles, family difficulties.

Since the Unit is set up to deal with emergency situations, we do not do any "follow-up": we do not see people three or four times. We try and arrange some sort of on-going contact, at a Youth Clinic or wherever, a citizens' committee, etc., which the person can relate to.

A few questions: Why in a hospital? So that medical, psychiatric, and laboratory facilities are nearby and accessible and less of a hassle. Does the hospital come down heavy on us? No, we're fairly autonomous, on our own. Where does the money come from? Right now, there ain't much. We're expecting the Federal Gov't - Health and Welfare - to renew our grant any day now.

So why is EDM a Band-Aid? Because so many of the problems that people complain about, worry about, hassle over, are similar to a lot of other people's problems, which leads one to believe that there must be some reasons outside of our own heads. What the EDM and other youth services are doing,

by necessity because of the numbers, is patching up the battle scars of people wounded by a devastating, inhuman, consumption-oriented, paper-bureaucracy society; people hurt by their own and others' ignorance and unfeelingness. School systems and employment offices and social welfare payrolls that are made for you to fit into, and not in terms of aiding to develop each person's natural inclinations, talents and interests. No wonder one is bored, indifferent, depressed, paranoid; one has so little control of one's life in the large society.

Why shouldn't one fuck off, not care, be indifferent? The only reason I can see is that we might just be happier if we can change the rules of the game. We might just be happier if we didn't feel so impotent. We might just feel happier if we didn't feel so alone.

It doesn't really matter what tools, what groups, what means one uses. I don't believe that there is only one way by which the society will be changed. We have to use all the means at our disposal, and we have to use what is still good from the past while rejecting the bad.

If it's drugs one chooses to use, one should use them intelligently at least, with knowledge of what one is really using. If it's "downers" one is into for instance, that's cool if that's your bag, but one should know that one can get pretty strung out on them and then coming off is dangerous (medically). Barbiturates - tuinal, seconal, etc. - are the worst, but equally as bad are things like mandrax, placidyl, etc. The chalk deposits in one's heart and lungs from shooting - methadone isn't cool at all for your body. Doctors are often the ones who give this stuff out, sure, but quite often their actions, to my mind, are morally criminal. Common sense is often better than 8 years of schooling.

Sometimes (often?) drug use is self-medication. It's maybe the only way in which a person can function. I've usually found there is a lot of other shit going on underneath that, that the person has not dealt with.

That's why EDM and any so-called "helping agency" is only a Band-aid on a big sore that people have to learn to deal with themselves. I feel we have to arrive at the point where our actions are oriented toward self-survival and community-development; getting by oneself without stepping on other people's heads.

In the meantime EDM and the other services listed below are there to be taken advantage of. We won't shit you a string of dogma; we'll just rap about what's happening when things get really heavy. But you basically have to do whatever you are going to do yourself.

Youth EDM Unit, Jewish General Hospital, 342-3111 Local 494
3755 Cote Ste Catherine Rd., corner Cote des Neiges, Bus 165 or 129
24-hour crisis - emotional, drug, medical

DRUG ANALYSIS (still getting off the ground) Deuxieme Ligne, 10709 Boul. St.-Laurent, 381-2359

STE FAMILLE YOUTH CLINIC (downtown) 3658 Ste Famille St., 843-5255
Evening mainly - medical, gyn., psych., legal, manpower, library

MILTON PARK COMMUNITY CLINIC (get new address from UNIVERSITY SETTLEMENT, 3553 St-Urbain, 842-8836)
medical, psych., counselling

N D G HEAD & HANDS, 5826 Sherbrooke St. W., 481-0277, M-F counselling, W.-gyn., Th.- medical

LAVAL YOUTH CLINIC- RAP
1434 Jarry, 688-5320 M-med Th-gyn

BLACK COMMUNITY CENTRE, 2035 Coursol
932-1107

YOUTH EMERGENCY DRUG UNIT (EDU) Lakeshore General Hospital, 298 Brookhaven, 695-1310 ext. 216
24-hour crisis service

CÔTE ST. LUC, PEOPLE'S YOUTH CLINIC- #8027 Cote St.Luc Rd., 487-5553.

Monday- "Parent and Child".
Tuesday- Gynecology, social work (group & individual).

Wednesday- Medical & Psychiatric.

Thursday- Young adolescents.

WESTMOUNT YOUTH CLINIC, #4424 Ste. Catherine St. O, 932-3338
Monday & Friday- Counselling afternoon mainly.

Tuesday- Medical.
Thursday- Gynecology.

PTE.ST.CHARLES COMMUNITY CLINIC- #565 Dublin St., 937-9443
Medical, gynecology, nutrition, Pediatrics, psychiatry, family health.

UNIVERSITY SETTLEMENT HOUSE/CENTRE COMMUNITAIRE

#3553 St. Urbain-Offers: 842-8836
Welfare and Low-Income Citizens' Committee-

Local 22
Storefront at #3935 Coloniale- 8:30-5:00pm-
842-2801,02.

Up To The Neck: Room 304 Local 33
A.D.D.S. (Similar to W&L-ICC): 843-3679.

Food Co-op: Membership only \$1.00
Free Kids Co-op: \$2/month for welfare recipients.

Local 31
Milton-Parc Citizens' Committee: Local 32

Meetings Tuesdays
Milton-Parc Clinic- Local 32

Milton-Parc Workshop- 843-6458

Project-Change- For senior citizens in the community- 843-3322

Gymnasium- Local 23

Tenants' Association-Meetings at 7:30, Thursday. Local 32

Clothing Committee- 843-3910

Emergency Food Distribution: Local 7
Open from 2 to 4pm, Monday, Wednesday & Friday.

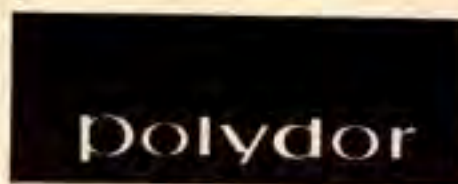
Immigrant Service: French courses for free, Legal assistance, etc. Local 25

Ellen McIlwaine

Versatility without a trace of flashy virtuosity. Ellen moves superbly through material by Isaac Hayes, Jack Bruce, Jimi Hendrix, and Stevie Winwood. In addition, she gets countrified with the title cut, "Honky Tonk Angel."

Ellen McIlwaine's first album comes at a time when she is beyond comparatives. Listen to her voice. You can't miss it, just as you can't help coming up to it.

There's no need to say more. Ellen McIlwaine says so much more - and so much more nicely. A stunning debut.



2391024



HOT SPOTS

MUSIC

HUMBLE PIE/EDGAR WINTER concert at the Forum, June 27; Tickets @ Box Office & Mtl. Trust, PVM

LED ZEPPELIN June 8. See Ad.

JOE TEX and BILL WITHERS at Salle Wilfred Pelletier, PdA, June 17th, 8:30, \$3.50-\$6.50, 737-7871 for info.

COUNTRY MUSIC '72 with Hank Snow, Wilf Carter and Stompin' Tom Connors, Paul Sauve Arena, Tickets \$3.-5 Tel: 737-7871 June 22nd 8:30 pm

PAT PAULSEN and PETER NERO at Salle Wilfred Pelletier, PdA, May 31st, 8 pm \$4-\$7. 737-7871

SYRINX and RAVI SHANKAR at Théâtre Maisonneuve, May 30; See Ad.

"They Shoot Hor's
e s, Don't They?
SGMU, May 28, 9pm

ROLLING STONES

ROLLING STONES concert tickets on sale June 17 at the Forum Box Office and Mtl. Trust. Line-up starts at Atwater and Ste. Catherine, June 16 or earlier.... see you there. Tickets are \$6.50.

*SUPER RALLY FOR JESUS on the eves of May 20th and 21st at the Riverdale High Auditorium in Pierrefonds. Free. Its a gas!

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\$6.50
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4.50

FORUM

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THEATRE

FILM

McGILL FILM SOCIETY SPRING SERIES, in Leacock 132 unless otherwise mentioned. 50¢ (can you beat that, huh...) 392-8925, -8934

May 19....Flim Flam Man

June 16....I Love You, Alice B. Toklas (PSCA)

23....Moonshine War

30....Dr. Strangelove- by Stanley Kubrick

Remember, 50¢, in L132.

LOYOLA OF MONTREAL, 7141 Sherb. W., 482-0350, Summer Film Festival, in the F.C. Smith Auditorium, \$1 for students, \$1.50 for non-studs. 7 & 9:15

May 19-21..Lawrence of Arabia, (6:00 & 10:00

26-28..Cactus Flower

June 2-4...Anne of a Thousand Days

9-11..Owl & the Pussycat

PICADILLY THEATRE, 5025 Sherbrooke W., 486-2811, two people admitted for the price of one- Mon. to Thurs.- if you present their ad in this issue.

NATIONAL FILM BOARD Free Films: screenings at various times, thousands of movies available from 550 Sherbrooke W. Phone 283-4823

THEATRE OUTREMONT, 1248, Bernard W., 277-4145, 99¢ per flick

CINEMA VERDI, 5380 St. Laurent, 277-3233

SOVIET MOVIES, Mon & Tues. 8 pm, 3 floor of Le Palais du Commerce, 1600 Berri, 844-8380

CONSERVATORY OF CINEMATOGRAPHIC ART of Sir George Williams University presents a program of Robert Mulligan flicks from May 18th to the 21st. Films by Sidney Pollack, Abraham Polonsky, Robert Rossen and Arthur Penn from May 27th to June 9th. A good series of Avant-Garde films from June 15 to June 18. Shows at 7:00 and 9:00 pm

REGENT REPETOIRE THEATRE; 5117 Park, 277-0025

THEATRE de QUAT'SOUS, 845-7277, 100 Pine E.

THEATRE D'AUJOURD'HUI, 738-3100, 1297 Papineau

La NOUVELLE COMPAGNIE THEATRICALE, 1200 Bleury 866-1964, "Atelier '72"

PENDULUM THEATRE, PVM, CN Passage, 878-1220

CENTEUR THEATRE, 453 St. Francois-Xavier, Old Mtl 288-1229

MONTREAL MUSEUM OF FINE ARTS is presenting a combined exhibit of students' work from their School of Fine Arts. All works will be shown right in the bldg. Paintings at the Café de Musée; Films shown daily at the Arthur Lisner Hall; Prints, Photography, sculpture, drawings and graphic design at Gallery Six. Running from May 13th to 28th.



SGMU-Friday, June 9th, 7pm

THE YORK HOTEL: 750 Notre Dame, 3 shows nightly, singer, stripper, juggler and/or magician. Waitresses double as topless go-go dancers between shows. Isn't it about time WE GOT A GOOD seedy burlesque parlor in this city?

Pasties and G-strings must go!

PLACE DES ARSE, 842-2112, y'all know where it is, don't ya, 175 St. Catherine's W, for those who don't (even tho there ain't a number on any of the buildings)

A MOVEABLE FEAST, 162 Prince Arthur E., is a folk coffee house, and Natural Foods store. The restaurant offers meals for a buck from 2-9 PM; Natural and Macrobiotic food available. Music from 9 PM Fri & Sat. Fraser and Debolt, May 19 & 20, Info...849-3815

THE PROPHET COFFEE HOUSE, 1215 Crescent, Hot Line: 871-0010; Free food and coffee, music; drop-in center. Run by Jesus People.....

MONTREAL FOLK WORKSHOP, 2055 Stanley, above The William Tell Rest., presents folk singers every Wednesday at 8:30 pm; \$1; Beer and coffee.

BLACK BOTTOM, 22 St. Paul St. E., 4pm to 3am; No admission, low-key atmosphere, soul food.

ESQUIRE SHOWBAR, 1224 Stanley below Ste. Catherine, 866-7878; the home of vintage blues and R&B in Montreal. May 22-28, The Presidents, 29- June 4, Howlin' Wolf. Cover charge, no liquor.

ROCKHEAD'S PARADISE, St. Antoine and Mountain, 861-2161. Booze 'n music every night ('cept Monday with Willie Ray and his R & B band, and the Ivan Symonds Trio (jazz, and really fine at that, especially when jammin'.

NELSON HOTEL: opposite city hall in old Mtl. People korner. Get ripped amidst history.

23 -logos/m.c.p. montreal june 1978



THE YELLOW DOOR, 3625 Aylmer St., 392-4947, features folk artists, Mon. to Sat., sets start @ 9:30; Members/ Non-members: 75¢/\$1, Sunday Hoot, 50¢/75¢. Food served.

BLUE ANGEL CAFE, 1228 Drummond, below Ste. Cath., 866-7146, Country & Western. No admission, free hot dogs Mondays.

KARMA COFFEE HOUSE, 1476 Crescent at de Maisonneuve, weekend folk music and occasional poetry readings, 879-7216; John Foley, May 18-20, Bruce Murdock, 25-27, Merlin Michels, June 1-3, and Rolf Kempf, 8-10

CAFE PRAG, 1433 Bishop, Thurs-Sat. 11 pm to 5 am with Nelson Simons and Charles Biddle

-ELECTRIC VIOLINIST AND singer with equipment would like to find any kind of group to play with. Leave message for Lorn Cooke at LOGOS.

-PHOTOGRAPHER SEEKS MODELS. Experience not necessary. Jerry at 728-5352 to discuss details.

-FOR SALE: A record player with two speakers. (Needs a new a needle) -\$40. A Sony tape-recorder-\$70. Albums-\$3 each. Call Ann at 844-7923.

- ANY TYPE OF film (except movie) processed cheap. Call John Eves at 842-1397. #3547 Durocher, apt.3.

-GIRLS WANTED FOR nude modeling. No experience necessary. Call Susan or Ken at 845-8589.

-ANYONE INTERESTED IN buying a Honky-Tonk piano phone Leslie at 487-2220.

-SOME PEOPLE ARE getting together to form a Fuck-film co-op and need actors, actresses, lighting crew, cameramen, etc. They'd rather not have their addresses published, so if you wanna get in touch with them, write to F.F./ c/o LOGOS -P.O.Box 455, Mtl.215.

-ALBERT FAILEY BLUES Band is constantly available for gigs, even though they really happen (as you'd know if you've seen them). Such is the scene in Montreal. If you'd like to get them, you can leave a message at the LOGOS office, 284-3132.

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Black Rat snake (2'- 4'1gt) \$15
Yellow Rat " " \$17
Gray Rat " " \$30
Water Snakes " " \$15
Reticulated Pythons(3'-12') \$30- \$200
Anacondas (4'- 10') \$45- \$200
Emerald-green Tree Boa (3') \$150
Cook's Tree Boa Constrictor \$60

OTHER SNAKES ALSO AVAILABLE: Rat-snakes, Racers, Kingsnakes, etc.

Phone or write LOGOS and we'll put you in touch with him.

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THEATRE MAISONNEUVE
PLACE DES ARTS, Montreal 129 (Quebec) Tel 842-2112

SSE

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MORNING
IN THE
EARLY
SPRING.**

Art by Josh.
Photos by Ben Lechtman

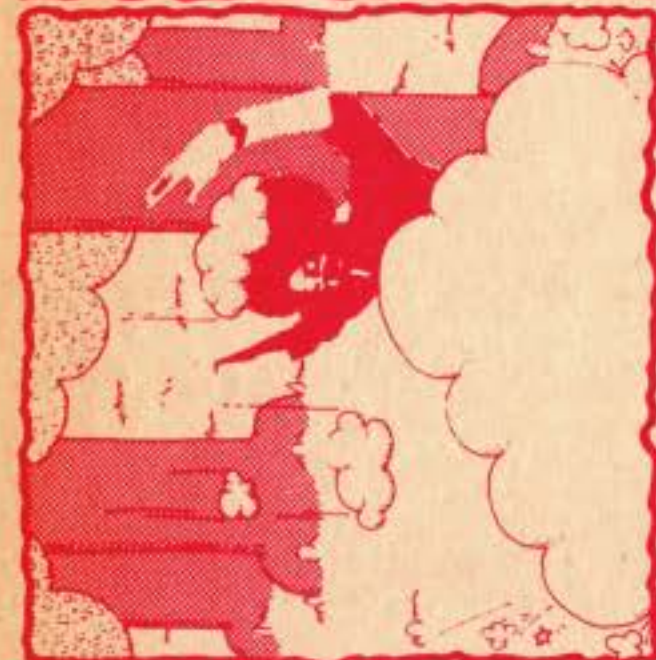
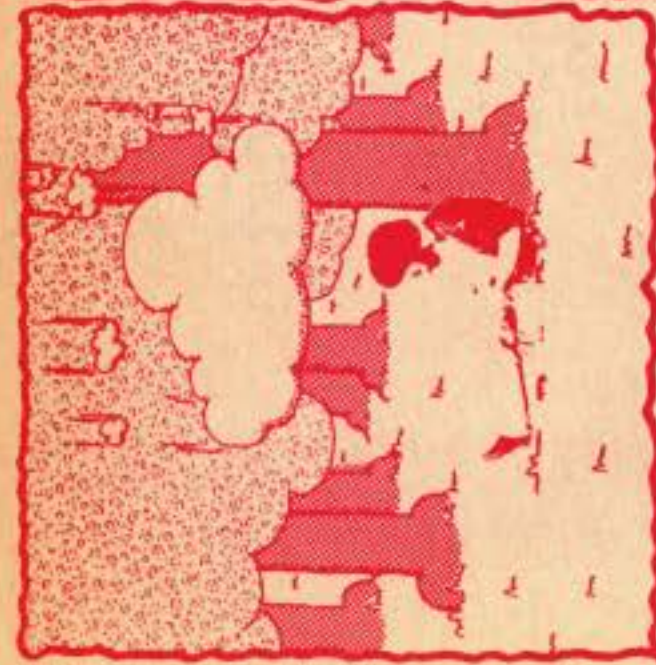
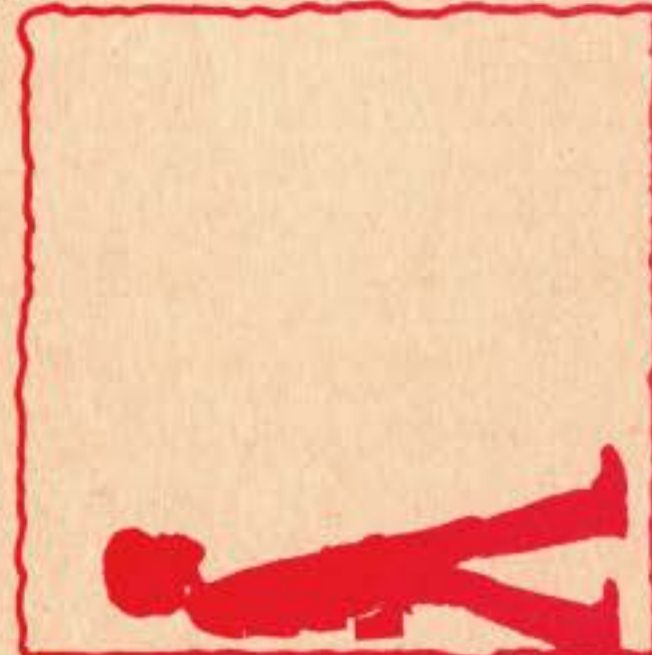




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